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THE ROYAL COMMISSION ON VIOLENCE IN THE COMMUNICATIONS INDUSTRY

RESEARCH REPORT

VIEWER PERCEPTIONS OF SELECTED TELEVISION SHOWS

Eugene D. Tate
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University of Saskatchewan

1976



PRE-PUBLICATION COPY

The views expressed in this report are those of the author(s) and do not necessarily reflect those of the Royal Commission on Violence in the Communications Industry, whose conclusions will be presented in its Final Report.



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VIEWER PERCEPTIONS OF SELECTED TELEVISION SHOWS

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VIEWER PERCEPTIONS OF SELECTED TELEVISION SHOWS

Introduction

A central axiom of communication theory states that "meanings are in people and not in words." (1) One of the major causes of communication failure lies with the source/receiver's inability to grasp the central significance of this axiom.

Our meanings are a product of our culture, our social class, and our experience. No two people share the same background and experiences. When we attempt to communicate with other people, therefore, our concern in the selection of words (as well as nonverbal symbols) that we will use should be on what the word actually means to the other person, not on what we think it means. This decision is best made on the basis of our knowledge of that individual person. Of course, common meanings are shared for a lot of words by large groups of people...But meanings, as ideas to be conveyed to another, are not in dictionaries; meanings are in people. (2)

This axiom can also, indeed must also, be applied to mass communication. Meanings are not in the television show but in the people associated with, and viewing, the show. If we are to understand what any single television show means we must consider a kaleidoscope of meanings which exist in the minds of all people associated with the show.

The writer of the program possesses one meaning for the show. The producer another meaning, while a third meaning will exist in the mind of the director. Each actor will bring to his/her performance the meaning which

develops from his/her own experience and background as they relate to that particular role. Network programming officials will also have a meaning for each program. The decision making process which each of these individuals go through, as well as the interaction between all persons in the production and distribution system, will temper and change meanings possessed by all. Aesthetic considerations combined with the limitations of the medium will also temper meanings.(3)

Other meanings are to be found in the minds of the television critics. These meanings are founded upon values, beliefs, and perceptions of the critic's role which are unique to the individual serving as critic. Richard J. Stonesifer (4) has discussed the beliefs about television which allow some critics to dismiss the medium as an important conveyer of ideas to people. He also indicates those personal values and role considerations which guide his criticism of television programming. His role as a teacher, combined with his preference for rhetorical analysis instead of empirical research, govern his critique of television content.

Each member of the television audience will have a meaning for the program. These meanings will be linked to the lives and experiences of the individual viewer. Since no two viewers have the same life experiences, no two viewers will perceive the show exactly alike.

The majority of the audience members will not share

their reactions to the television programs with anyone but immediate family and close friends. Others will communicate their meanings to producers in the form of letters. The producers and network officials have constructed formal channels of feedback to judge viewers meanings for programming. Ratings of the show, collected by independent rating organizations, e.g., the Bureau of Broadcast Measurement or the Nielsen Company, communicate to individuals in the production and distribution system a form of viewers meanings as "popularity."

Mass communication researchers also have meanings for the content communicated through the media. Again the type of research undertaken will largely depend upon what is meaningful to the researcher. Some researchers will focus upon media effects seeking some pattern of audience behaviour which can be attributed to media content. Others will survey audience reactions to the program. Still other researchers will study why people choose the television programs which they watch. The value system of the researcher (5) will govern which academic perspective and methodology will be preferred by the researcher to explain television effects.

Producers, actors, writers, network officials, viewers, critics, and researchers are all a part of the mass media system. (6) Each possesses their own perspective of the media content. Yet the meanings which each possesses for the same program are not always communicated to

one another.

Producers have an idea of audience preferences and meanings which guides their programming. However, as Cantor has shown, their immediate reference groups are more likely to be the network officials with whom they must work in order to get their product shown.(7)

Most producers when asked if they knew what kind of audience viewed their shows said they did. This information is made available to them by the networks' production companies and by advertisers who engage marketing-research organizations to do telephone surveys during or after the broadcast of the program. These surveys differ from the Nielsen ratings, although producers often confuse them in their conversations... Much information about the audience obviously can be predicted from the nature of the show. ...The producer's images of his television audience seem to have little relation to actual survey data about the geographic distribution and character of the audience for his show. (8)

Producers may be more aware of the opinions held by critics since they have a chance to read or hear their comments in other media. Communication between researchers and producers is varied in content and regularity. Often the researcher is seen as someone who exists in an ivory tower far removed from the real world of television production. Critics may be even more skeptical of research results. This skepticism arises from 1) the type of descriptive data which research can provide, 2) the critics involvement in the journalism profession, or 3) the necessity of the critic to write a saleable product. (9)

While television critics and researchers are often highly critical of program content, television viewers may hold contrary opinions. In 1964 the premiere showing of Gilligan's Island drew the wrath of the majority of television critics. Few programs have been as ferociously attacked as this one by critics.

Even several of the actors involved in the program didn't think the show would survive on television. One of the principal characters has stated that she accepted her part only because she thought the show "didn't have a prayer." (10)

Viewers, however, liked Gilligan's Island. The show was produced for the next four seasons. It can still be seen in reruns thirteen years later. A cartoon version of the show has also been shown in the United States on Saturday morning television.

Network officials and producers also sometimes misjudge audience preferences for a television show. Cantor documents several cases in which producers misjudged what types of viewers were watching a show. (11) She also gives two examples in which audience influence kept a show on the air after it had been cancelled by the network. Another case can be documented in recent attempts to sell a show to the networks.

The only evidence for direct audience control were two programs that had been canceled or not renewed and that, after receiving public support for continuation, were eventually renewed. In one instance, a western, support came not only from letters to the network from

the public but from legislators and other public officials as well. The protest was so heavy that station managers of the network affiliates threatened to boycott all of the network's offerings unless the program was renewed. The reaction astonished the show's producer who had thought his audience consisted of lower-class and unsophisticated persons; as a consequence, he had to re-evaluate his conception of his audience.(5)

The second example is the show Star Trek which was cancelled by the network in 1968. The ratings for the show had not been high so the network decided not to renew the series.

As the rumor of impending cancellation spread among the fans of the show, a ground swell of protest began to rise. During the months of January and February that ground swell assumed the proportions of a tidal wave. A highly articulate and passionately loyal viewing audience participated in what is probably the most massive anti-network programming campaign in television history.

NBC-TV (both New York and Burbank offices) was deluged with letters of protest. Most of these letters were personally addressed to Mort Werner. A sizable number were also addressed to Julian Goodman, president of NBC. All demanded, pleaded or urged that Star Trek be kept on the air.

The furor increased with each passing day. Star Trek's chances for renewal became a topic of discussion in newspaper columns across the country. Student protest movements were organized. Cal Tech students marched, along with other Star Trek supporters, against NBC's Burbank office, carrying a petition urging the renewal of the series....(13)

The most recent case involves the attempt of a producer to sell a television program. It has set such a precedent that at least one mass media scholar (14) believes it may have a profound effect by changing the production-distribution system.

When producer Norman Lear was unable to sell his new show, Mary Hartman, Mary Hartman, to the networks, he turned to syndication of the program to individual stations. Stations have scheduled the program at many different times with several backing it up against their competitors' late evening news. The public responded to Mary Hartman, Mary Hartman. Ratings in many areas have been larger than the competing programs including evening news.

While the audience is sometimes successful in reaching producers and network officials, critics appear to receive different feedback from their audience. Cleveland Amory, critic for TV Guide, has given some indication of the type of feedback which critics receive from readers. He summarizes the letters which he has received from viewers in the following paragraph.

The letter from Mrs. Moseley of Raleigh, North Carolina, says, "Could you please tell me what purpose is served by critics in general and by Cleveland Amory in particular?" A letter from Newport, Rhode Island, signed "One of the silent majority," says, "Journalists like you who distract the truth are the ones Mr. Agnew refers to"... "Dear Mr. Amory," this one says, "I'm writing to ask you why all the stars of the Survivors went off but you left George Hamilton on?" That was just an oversight. "Dear Mr. Amory. Why can't critics mind their own business? Just because I don't like a program I don't go around telling people about it." (15)

Footnotes

1 David Berlo, The Process of Communication. (New York: Holt, Rinehart and Winston Publ. Co., 1960.)

2 James McCroskey and Lawrence Wheeless, Introduction to Human Communication. (Boston: Allyn and Bacon, Inc., 1976,)p. 9.

3 For an analysis of the beliefs, values, etc. of producers and their interaction with other persons in the production-distribution system see Muriel G. Cantor, The Hollywood TV Producer: His Work and His Audience. (New York: Basic Books Inc., 1971.)

4 Richard J. Stonesifer, "A New Style for TV Criticism," Television Quarterly, 6, (2), 1967, reprinted in Bernard Rosenberg and David Manning White, editors, Mass Culture Revisited. (Toronto: Van Nostrand Reinhold Co., 1971,)pp. 207 - 217.

5 Milton Rokeach, The Nature of Human Values. (New York: The Free Press, 1973,)pp. 144 - 162.

6 Melvin DeFleur and Sandra J. Ball-Rokeach, Theories of Mass Communication. (New York: David McKay Co. Inc., 1975.) Third Edition.

7 Cantor, op. cit., pp. 139 - 141.

8 idem, pp. 166 - 167.

9 An excellent example of the first type of attitude is expressed by Lowenthal in the following quotation.

A study of television...will go to great heights in analyzing data on the influence of television on family life, but it will leave to poets and dreamers the question of the actual human values of this new institution. Social research takes the phenomena of modern life, including the mass media, at face value. It rejects the idea of placing them in a historical and moral context.

Leo Lowenthal, "Historical Perspectives in Popular Culture," American Journal of Sociology, 55, 1950, 323 - 332.

"If the reader has detected that I can control my unmitigated enthusiasm for much that has been done in the field thus far, he has gotten my point. One can't help thinking of Albert D. Lasker's famed definition of market

research: 'something that tells you that a jackass has two ears.'" Stonesifer, op. cit., p. 215.

Examples of resistance by critics to research activity are given in Bradley Greenberg and Thomas Gordon, Critics' and Public Perceptions of Violence in TV Programs, Report # 1, Violence in Media Project. (East Lansing, Mich.: Michigan State University Department of Communication, September 1970,) pp. 24 - 26.

A good example of the third type of review is by Harry Harris, "Is Archie Funny? It all Depends Upon Target of Joke and the Listener," Philadelphia Inquirer, October 27, 1976.

10 Natalie Shaefer in Patrick Agon, Is That Who I Think It Is? (New York: Ace Books, 1975.) I:165.

11 Cantor, op. cit., pp. 116 - 175.

12 idem, p. 176.

13 Stephen E. Whitfield and Gene Roddenberry, The Making of Star Trek. (New York: Ballantine Books, 1968.)

14 John R. Bittner, Mass Communication. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1977,) pp. 123 - 124.)

15 Cleveland Amory, "TV: The Medium Medium," in D. W. Farson and Wil A. Linkugel, editors. Television and the New Persuasion. (Lawrence, Kansas: House of Usher, 1970,) pp. 35 - 48.

Empirical Studies of Viewer and Critic Reactions

Two studies have focused upon comparisons between meanings which viewers and critics possess of television content. Greenberg and Gordon (1) compared critic and viewer perceptions of television violence. They hypothesized that critics would perceive more violence in television programming than viewers. Since television shows vary in the degree of violence portrayed, they also hypothesized that the two groups would generally agree on which shows were violent. In other words, while critics will perceive generally more violence in television programming there will be agreement among both groups as to which programs contain the violence.

Critics did perceive more violence on television than viewers. Of the twenty shows which both viewers and critics agreed were violent, the television critics ranked nineteen of them as more violent than the viewers. On only one show did both critics and viewers agree as to the amount of violence portrayed in the show.

Greenberg and Gordon tested several hypotheses about the relationship between age and sex to perception of television violence. They found that female viewers perceived more violence in television programming than male viewers. Female viewers saw more violence in the most violent TV programs while male viewers perceived more violence in the less violent programs. Male viewers also watched more of the violent programs than the female viewers.

Contrary to their expectations, Greenberg and Gordon found that younger viewers perceived more violence on television than older viewers. Viewers under forty consistently rated the violent television shows as more violent than viewers over forty years of age. There were no differences in viewing patterns between age groups. Both groups watched violent shows on television.

Greenberg and Gordon present two further findings which are of importance to understanding television viewing patterns. First, they found that when respondents were presented with a definition of television violence they reported seeing more violence in television programming. Persons who were not given a definition of violence saw less violence on television. The definition sensitized respondents to violent content.

This suggests that surveys concerning television violence should be carefully analyzed to discover what definition of violence was given to the respondent. If none was presented the estimate of perceived violence will be more conservative than that reported in a study which utilized a definition. It is also possible that the definition given will bias the respondents to answer in such a way as to give the researcher the result he desires.

Secondly, Greenberg and Gordon report that persons who consistently watch violent television programs perceive less violence in television programming than persons who are not regular viewers of these programs. This is evidence

of a process known as "desensitization," which has also been documented in other studies. When one watches an inordinate amount of violent television content one becomes desensitized to violence. It takes increasingly violent scenes in order to arouse the viewer to any level of awareness of violent content.

Another interpretation of this phenomena is that persons who do not watch violent television see more violence because of a perceptual set. They find it more visible because they are prepared to see it. They may also find it distasteful because of their sensitivity to violent content.

Felsenthal (2) studied letters written by viewers to the producers of All In The Family. He then compared these letters with articles written about the show by television critics. During the third, fourth, and fifth season of All In The Family, Tandem Productions received 1,332 letters concerning the content of the seventy-two programs broadcast. Eight programs generated more than fifty letters each. Three programs accounted for 424 letters which were mailed from all regions of the U. S. and several provinces of Canada.

Reviewing all columns written by television critics for the three years considered in the study, Felsenthal found that little had been written about those programs which generated the most audience response. Only two articles pertained to any of the three All In The Family

programs which generated the most audience mail.

These two articles focused on the one program which had produced the most negative audience mail, i.e., 146 negative letters and five positive letters. The program focused upon Mike's reactions to Gloria's sexual aggressiveness. One critic, Bob Lancaster of the Knight newspapers, speculated about parental reactions to the program while their children watched it.(3) The other critic, Dwight Newton of the San Francisco Examiner, simply expressed surprise that 150 to 200 letters could be considered "an outpouring of viewer objection." (4)

A recent study by Lull and Hanson (5) illustrates the relationship between viewer perceptions of television content and perceptions of mass communication researchers. Lull and Hanson selected a series of commercials which they believed showed stereotypical portrayals of women. The commercials were shown to a panel of judges who also rated the commercials high in stereotypes.

Lull and Hanson then showed the commercials to two groups of women. The first group was a college group, the second a local community group. They hypothesized that women who scored high on a Feminism scale, indicating identification with the women's liberation movement, would perceive more stereotypes in the commercials than women who scored low.

These hypotheses were supported. However, one of the major findings of Lull and Hanson's study is that

viewers did not perceive as much sexism in the commercials as the researchers, or the panel of judges, stated was present in them. The overall recognition of sexism in the commercials was less than half that expected by the researchers. It may be logical to argue that the researcher is predisposed to see more sexism, or violence, in media content merely as a consequence of undertaking the research.

The studies by Greenberg and Gordon, and Felsenthal, show that critics and audiences do indeed view the world of television differently. The study of Lull and Hanson also indicates that viewers tend to see television content differently than researchers. Audience perceptions of media content is important if one is to understand the possible effects of television upon the adult population. It is equally important to understand the major historical perspectives which researchers and critics have taken towards the audience.

Footnotes

1 Bradley Greenberg and Thomas Gordon, "Perceptions of Violence in Television Programs: Critics and Public," in George A. Comstock and Eli A. Rubinstein, editors, Television and Social Behavior, Volume 5, Media Content and Control. (Washington: Government Printing Office, 1972,) pp. 244 - 258.

2 Norman Felsenthal, "The Audience and Reviewers: An Analysis of Viewer Letters and Critics' Columns Relating to the Television Program 'All In The Family'," Paper presented at the Annual Convention of the Speech Communication Association, Houston, Texas, December 29, 1975.

3 Bob Lancaster, "What Do You Do About Sex Talk," Miami Herald, January 22, 1974.

4 Dwight Newton, "How Many Is Voluminous?" San Francisco Examiner, February 18, 1974.

5 James T. Lull and Catherine A. Hanson, "Women's Perceptions of Stereotypic Role Portrayals in Television Commercials," Paper presented at the Annual Convention of the Speech Communication Association, Houston, Texas, December 1975.

Historical Conceptions of the Audience

An understanding of the main theoretical conceptions of the media audience will help the reader to put this study in perspective. Basically one's concept of the audience depends upon how one answers the philosophical question of the nature of man. This is a question which has troubled the philosopher and scientist for ages but it is the basic question which must be answered when one is doing research in the behavioral sciences.

Psychologists have traditionally answered this question by taking one of three stances. 1) Man is plastic. He is completely molded by his environment. This is the answer of the Behaviorist. 2) Man is struggling between his biological drives and the constraining forces of culture. This is the answer of psychoanalytic theory. 3) Man is a thinking, creative person who take the environmental and cultural input and molds them to his own perspective. This is the answer of cognitive psychology.

Media scholars have not given much attention to how they answer this question. Thus the individual who takes time to read through the research will find conflicting hypotheses and conclusions. Historically, however, three different theoretical definitions of the media audience have been given by mass communication scholars.

A. The Audience As Passive Recipient of Media Content

This is probably the oldest of the three theoretical positions. During the 1930's media researchers focused upon propaganda analysis.(1) Intrigued by the work and philosophy of Goebells in Germany, researchers analyzed the tricks, or mechanisms, which the propagandist used to influence a passive audience. These researchers studied the structure of the various media to show how "the means of exerting influence were coming progressively into the hands of a smaller and smaller clique of rich men who used them to maintain the existing social order."(2)

In a recent survey of mass media theory, L. John Martin, points out that there were many "hypodermic theories" based upon Harold D. Lasswell's description of the communication process: "Who says what to whom with what effect?" (3) Lasswell's hypodermic model of the communication process "at least implicitly, suggests that communication is something someone does to someone else."

This model guided the research of Carl Hovland at Yale University. Hovland manipulated the variables which affect persuasion in an attempt to understand how the source of the message may affect attitude change in the mind of the receiver. Thus variables related to the communicator (who) were varied in laboratory settings. Other variables concerning the types of messages (what) were manipulated to study the affects of different types of appeals upon attitude change. Receiver variables (whom) were also

manipulated to maximize the amount of attitude change (with what effect).(4)

Some researchers did attempt to investigate media effects in the 1930's. Blumer, and Blumer and Houser(5) reported two attempts to link movie viewing with socially undesirable behaviour. Since it was assumed that movie viewing had an effect upon behaviour these researchers did not investigate the possibility that juveniles with certain behaviour patterns might seek out movies of a certain type.

George Gerbner has conducted an extensive analysis of U.S. television content. While the content analysis dates back to 1967-1968, the audience surveys concerning viewer attitudes conducted by Gerbner did not begin until 1973. This extension of Gerbner's research came about as the conceptual framework of the research broadened to take into account policy decisions which might be made concerning television in light of social science investigations.

Underlying these policy and research decisions are a large number of assumptions which Gerbner has made about television and its audience. Gerbner sees TV as the "central cultural arm of American society." (6) It serves a cultural function by socializing people into stable social patterns. TV serves to build resistance to change. It is a medium of socialization which gives people "standardized roles and behaviours."

Survey research indicates that television has found

its way into virtually every American home (7). The situation is similar in Canada. The 1970 report of the Special Canadian Senate Committee on Mass Media reported that 96% of all Canadian homes have at least one television set.(8) Thus television does cut across all social and cultural groups in society in so far as all, or almost all, have the means of viewing programming.

Gerbner asserts that television is used "non-selectively." People watch what is on without consideration of program type, content, or individual preferences.

With the exception of national events and some "specials", the total viewing audience is fairly stable regardless what is on. Individual tastes and program preferences are less important in determining viewing patterns than is the time a program is on. The nearly universal, non-selective, and habitual use of television fits the ritualistic pattern in its programming. You watch television as you might attend a church service except that most people watch television more religiously.(9)

It is difficult to interpret Gerbner's comment about "the ritualistic pattern" of TV programming. Perhaps he means that there is little variance in types of programs shown on television. It is also true that television programming has followed the ritual of success. When one program format, e.g., situation comedies, attracts a large percentage of the audience than that type of show is copied by other programmers.

Similarly television programming has tended to follow certain formulas of content and design which have been successful in capturing viewer attention. Similar themes,

plots and program structure keep appearing and reappearing on television. These may appear over a long period of time and often in cycles.

However, is this the result of decisions carefully made by programmers and producers, or the result of changing attitudes within viewers? After two or three years of police shows, audience members may grow tired of watching police shows. Thus when medical shows are introduced the viewer turns to the new format because it is different. A combination of the two types into a Police Surgeon or Emergency will also get the audience member's attention.

Gerbner and Gross (10) report a direct relationship between the amount of time spent watching television and a "fortress mentality." Heavy viewers of television are more likely to overestimate the proportion of the general population involved in police work. They are more likely to overestimate the danger of their own neighborhood. They are more likely to distrust other people. They are more likely to have a sense of fear about daily life. They are more likely to overestimate the probability of being involved in a violent crime.

Fear is a universal emotion and easy to exploit. Symbolic violence may be the cheapest way to cultivate it effectively. Raw violence is, in comparison, risky and costly, resorted to when symbolic means fail. Ritualized displays of any violence (such as in crime and disaster news, as well as in mass-produced drama) may cultivate exaggerated assumptions about the extent of threat and danger in the world and lead to demands for protection....As with violence, so with other aspects of social reality...TV appears to cultivate assumptions that fit its socially

functional myths. Our chief instrument of enculturation and social control, television may function as the established religion of the industrial order, relating to governance as the church did to the state in earlier times.(11)

Gerbner also proposes that viewers perceive the television world as being realistic. Viewers "assume that they take place against a backdrop of the real world." Nothing in television drama denies the basic reality of the television world. While many adults may be aware of the fictitiousness of television, it is hard for people to distinguish between the real world in which they live and the television world.

Gerbner appears to be asserting that while people are aware that the events portrayed on television are not "really" happening, they believe that it accurately indicates both that such things happen, how they happen, when they happen, where they happen, and by what sort of people. Thus they develop mental sets which are modelled upon the television portrayal of reality. They develop a cognitive map of reality which is patterned upon the fictional world of television. As this conception of reality is shared by their peer or reference group it has real consequences in their lives.

It should be clear that the conception of the media audience as passive recipient of information carried through media channels is still pervasive. The most vocal researcher utilizing this model is George Gerbner. One also finds it in the writings of Herbert Shiller(12) and Jacques Ellul.(13)

Footnotes

1 An excellent example of this type of research is to be found in L. W. Doob, Propaganda: Its Psychology and Technique. (New York: Holt Publishing Co., 1935)

2 Raymond A. Bauer, "The Audience," in Ithiel de Sola Pool and Wilbur Schramm, editors. Handbook of Communication. (Chicago: Rand McNally College Publishing Co., 1973,) p. 141.

3 Quoted in L. John Martin, "Recent Theory on Mass Media Potential in Political Campaigns," Role of the Mass Media in American Politics. The Annals of the American Academy of Political and Social Science, 427, September 1976, p. 126.

4 Carl I Hovland, Irving L. Janis, and Harold H. Kelley, Communication and Persuasion: Psychological Studies of Opinion Change. (New Haven, Conn.: Yale University Press, 1953.)

5 Herbert Blumer, Movies and Conduct. (New York: Macmillan and Co., 1933.)

Herbert Blumer and P. M. Houser, Movies, Delinquency and Crime. (New York: Macmillan and Co., 1933.)

6 George Gerbner and Larry Gross, "Living With Television: The Violence Profile," Journal of Communication, 26, Spring 1976, 173 - 199.

7 Leonard A. LoSciuto, "A National Inventory of Television Viewing Behavior," in Eli A. Rubinstein, George A. Comstock, and John P. Murray, editors. Television and Social Behavior. (Washington: Government Printing Office, 1972.) IV:77.

8 Report of the Special Senate Committee on Mass Media, Good, Bad, or Simply Inevitable? Volume III. (Ottawa: Queen's Printer for Canada, 1970,) p. 11.

9 Gerbner and Gross, op. cit., p. 177.

10 idem, p. 191.

11 idem, p. 193 - 194.

12 Herbert I. Shiller, The Mind Managers. (Boston: The Beacon Press, 1973.)

13 Jacques Ellul, Propaganda: The Formation of Men's Attitudes. (New York: Vintage Books, 1965.)

B. The Audience Actively Selecting From Available Messages

Paul Lazarsfeld is credited with pioneering a different use for survey research methodology. Survey methodology had been developed with the advent of radio to determine the size of the audience. Lazarsfeld was not interested in how many people listened to a given radio program but in why people listened to it. He used survey research methodology to investigate how and why people listened to the radio.

In the 1940 Presidential election in the U. S. Katz and Lazarsfeld (1) studied how voters utilized political information which they received from radio broadcasts. They discovered that people were selective in what political message they paid attention to during the campaign. People were more likely to read newspaper articles and listen to those political speeches over the radio which supported their own candidate. They found that members of the audience were very active in deciding what they wanted to pay attention to in the mass media. Similarly different people reacted in different ways to the same radio message. Instead of one audience there are many audiences. People react to the media as members of social groups. The allegiance to these groups determines which messages will be received and which messages will be ignored.

Lazarsfeld and Merton (2) argue that the mass media

can change attitudes and beliefs only when they have monopoly control over all information sources. With monopoly control no other information will reach members of the audience. However, even when this is true, interpersonal influence must be used to reinforce the information contained in the media content if there is to be attitude change.

During the 1950's and 1960's a series of studies were completed which focused upon the media production system in the United States and other countries. (3) These studies found that newsmen had a picture in their minds of the type of people who would receive their story. The local editors received feedback from friends and acquaintances at local clubs, service organizations, and social institutions. Thus persons who prepare a media product have some idea of the type of effect they wish to produce in the minds of the audience. They have some idea of what the audience is like, what the audience desires, and how members of the audience will react. Communication in the mass media is a transaction between message producers and receivers.

In other words, the audience would have influenced what he said before the audience even heard or read what he had to say. If this logic is accepted, then in some sense the direction of "influence" is moot. It is just as proper to say that the audience influences the communicator as to say that the communicator influences the audience. The process works in both directions. (4)

In 1964 Raymond Bauer introduced the concept of the "obstinate audience." The audience which mediates the message through selective perception, selective attention, and selective recall.

The mass media environment is a highly noisy and competitive environment. As Wilbur Schramm has written:

Communication is a buyer's market. Far more stimuli come to us than we are able to attend to...There is good reason to think that we scan our communication environment like an index, selecting cues and concentrating our attention on the signs associated with the cues that specifically attract us...For example, we habitually listen to a newscast at a relatively low level of attention until a cue word or phrase awakens our attention and invites us to respond to a group of signs associated with the cue.(5)

Since the environment is so busy, members of the media audience must select between competing stimuli. If they paid attention to everything they would suffer from information overload. Selective perception does take place. Almost all perception is selective. Past experiences, expectations, needs, stereotypes, and prejudice govern the perceptions of people.

Different people relate to the same stimuli in many different ways depending upon what they expect to see, are trained to see, or believe to be true about the world in which they live. Generally the rule is that they pay attention to messages with which they agree. Attention is paid to those messages which may directly affect them, or for which they will have a use when talking with other people. In political campaigns they pay attention to

articles and programs which support candidates they already support.(6)

Cooper and Jahoda (7) conducted a study in 1947 which pioneered in the study of selective perception of messages from the media. They showed a cartoon entitled, Mr. Bigot, which attacked prejudice to highly prejudiced persons. The cartoon demonstrated why one should not be prejudiced. Subjects were asked to describe the content of the cartoon as it went along. Cooper and Jahoda describe how the subjects in their study were able to follow the argument of the cartoon to a certain point. Then "it was as if the train of thought had been derailed." From that point on subjects were unable to describe or explain what the film was trying to say.

For the past six years Archie Bunker has demonstrated prejudice and bigotry to viewers of All In The Family. Supporters of the show have argued that once people see how foolish Archie's bigotry is, they will begin to examine their own prejudice. Through humor they will come to see that prejudice is wrong.(8)

The attitude of Norman Lear, producer of All In The Family, is illustrative of the type of purposes which producers have in their minds concerning the audience of a show. Lear argues that opinionated persons should have a character on television with whom they can identify.

But, going back to the area of mistrust -- take the question we hear most often regarding All In The Family.

"Is Archie Bunker really good for the American people?" What American people? These are American people who are asking the question. If that's the case, then, who are the American people that American people are asking questions about? The answer is obvious -- it is the other American people.

"We understand Archie Bunker," says the white collar liberal--but I worry about the blue collar conservative. To him Archie Bunker is a hero."

Well, I have an answer for my fellow liberals. First, if a bigot is going to have a hero, thank heavens he is a fool like Archie Bunker! I would also like to remind the liberal that prejudice is not the private reserve of conservatives -- or people with blue collars. We white collar liberals do a pretty good job of it too.

...By the way, when we do hear from bigots, I mean declared bigots, they invariably write to say -- "Why is Archie always made to be a fool at the end?"

"What are you trying to pull off there?"

...The point is, however, that the message gets to the bigot. Archie Bunker's prejudice is harmful and foolish--the man that shares it with him is equally harmful and foolish--and that fact is not escaping the hard hat anymore than it escapes the liberal. But the mistrust continues nonetheless.

The feeling that "I" -- I alone understand Archie -- but not the fellow below me on the economic ladder -- or the fellow below me on the educational ladder-- or the fellow above me on both these ladders -- it works both ways you see -- the egghead and the liberal isn't trusted to understand Archie, either. Only "I" understand. (9)

Lear's speech underlines several important points which have been made earlier. First, the producer of All In The Family obviously has a conception of the audience

which will be attracted to the show. He bases this knowledge upon his knowledge of audience measurements taken by professional organizations. He also utilizes letters which the company has received in response to the show. Communication is a transaction between producer and audience.

Secondly, he is aware of the type of people who will be attracted to Archie. He knows which people will also be repelled by an opinionated, blue collar television character. He is speaking essentially to this latter group.

Thirdly, Lear warns against premature and simplistic understanding of media content and audience reactions. He especially warns against the egoism of the elitist critic who argue that only "he/she" knows what is best for the average television viewer. This warning is directed towards the researcher as well as professional and non-professional critics.

Professional television critics have carried on a debate with Norman Lear. Several of them have argued that Archie Bunker is harmful to society since he reinforces prejudice and bigotry in those viewers who agree with him.(10) Social scientists have investigated the claims of both sides. Vidmar and Rokeach (11) found that high ethnocentric viewers were more likely to agree with Archie Bunker than low ethnocentric viewers. Tate and Surlin(12) found that both Canadian and American viewers who are dogmatic agree significantly more with Archie than do low dogmatic viewers. While Canadian adults do not think

the show is "true to life," Canadian viewers who are close-minded (dogmatic) agree more with Archie than Canadian viewers who are open-minded.

Tate and Surlin do report significant differences between adult viewers in Canada and the United States. First, Canadian viewers do not see as much humor in the show as American viewers. Humor is bound by culture and nationality. Since the show is set in a milieu unique to the U.S., Canadian viewers find it harder to understand, less true to life, and less humorous.

When Canadian viewers who do find the show humorous are compared with American viewers another difference becomes apparent. People who "like Archie" in the United States also believe him to be humorous. In other words, they find his jokes funnier than people who do not like him. Canadian viewers are different. Among Canadian viewers only those who 1) like Archie and 2) agree with Archie believe his jokes to be humorous.

Canadian and American viewers of All In The Family also show slightly different patterns of agreement with Archie. Among Canadian viewers education is the best predictor variable indicating agreement with Archie. Individuals with lower levels of education agree with Archie more than persons with an university or graduate education. People who are dogmatic or close-minded also agree with Archie more than people are open-minded or low dogmatics. Men agree with Archie more than women.

Among U. S. viewers of the show dogmatism is the best predictor variable for agreement with Archie. This is followed by education and social status. In both countries, then, the viewer who agrees with Archie is the viewer who is most like Archie. Canadian viewers are more apt to identify with Archie's lack of education before identifying with his close-mindedness. While U. S. viewers identify with his dogmatism before identifying with his lack of education and low social status.

Homophily is a concept utilized by communication theorists to explain the natural propensity of people to identify with other people who are most like themselves. Persons always tend to make friends with other people who have common beliefs, attitudes, social status, education, etc. Very rarely will anyone be close friends with someone who is extremely different--or heterophilous--in their beliefs, attitudes, values, education, and social status. Like attracts like! Advertisers realize this and build their persuasive appeal around people who are most like the people in their target audience. Although some advertisements may use an emulation appeal, based upon the receiver's identification with the source, these will depend upon the receiver's perception of how credible and reliable the source is. Homophily is a stronger link between source and receiver of a persuasive message. Producers and programmers may also use homophily to attract members of the viewing audience.

Selective perception works to cause the dogmatic viewer to perceive Archie Bunker as homophilous. This reinforces prejudice which the bigoted viewer may possess. Selective perception also protects the opinionated viewer by screening out any messages which might attack these beliefs. Research by Leckenby and Surlin has shown that lower class Southern White television viewers in the U.S. perceive Fred Sanford, of Sanford and Son, as the typical Black. Groups in society have their stereotyped perspective of minority groups reinforced by such shows as Sanford and Son, All In The Family, and Excuse My French.

Another unfortunate aspect of this program content-viewer relationship is that defensive personality characteristics exhibited by the "marginal man" such as high authoritarianism, low internal locus of control of one's environment, high dogmatism, etc., works to keep the viewer from allowing himself a more well-rounded perception of his environment, thus keeping him from coping with the "real" society within which he exists. (13)

Selective perception relates to those messages which are received by the viewer. Selective retention and selective recall relate to those portions of the message received that will be remembered. Advertising research has often concentrated on recall information.(14) Research on news broadcasts demonstrates that listeners remember the first and last news stories in the newscast. Those stories in the middle are lost because of their placement and many times because of their brevity.(15) Shaw's research on small group decision making and research by Forston (16)

on jury decision making show that the person who makes the first and last suggestion has the best chance of having his suggestion adopted by the group. Suggestions made in the middle of a discussion are lost in the shuffle.

Selective retention affects whether or not a message will be recalled. Yet the majority of television surveys are based upon recall data. Analysis of surveys shows that there is a difference between the answers given for the amount of time spent viewing television depending upon how the question is asked by the interviewer.

Lyle (17) compared three different methods of measuring time spent watching television. Viewers who were asked to tell how much time they spent viewing television on the average day over estimated the amount of time. Viewers who kept diaries of television viewing gave consistently lower answers than those who gave a figure from memory. In between these two extremes were the answers given by those who were asked the question, "How much television did you watch yesterday?" In other words, the evidence indicates that recall is better when respondents are asked questions about the most recent occurrences.

Psychological research on forgetting (18) would support this evidence. The forgetting curve is quite stable running from 80% of details remembered within one hour to 20% of the details recalled after three days. Once the curve is at 20% very little forgetting takes place.

The distinctions between perception, retention, and recall are rather hard to keep clear since both perception and retention ordinarily have to be measured in terms of what a person can recall at a later period. When recall (or retention) is recorded virtually immediately after exposure to a stimulus, we can usually assume that retention (memory) is not a factor. And if...we can assume that people are telling us what they actually think they are seeing rather than biasing their responses to influence us in some way or other, we can then assume we are dealing with perception. (19)

Footnotes

1 Elihu Katz and Paul F. Lazarsfeld, Personal Influence. (Glencoe, Illinois: Free Press, 1950.)

2 Paul F. Lazarsfeld and Robert K. Merton, "Mass Communication, Personal Taste, and Organized Social Action," in Lyman Bryson, editor, The Communication of Ideas. (New York: Institute for Religious and Social Studies, 1948.)

3 Many of these studies have been collected in Lewis A. Dexter and David Manning White, editors, People, Society and Mass Communications. (New York: The Free Press, 1964.) See especially articles by Raymond A. Bauer, "The Communicator and Audience," pp. 125 - 140; Ithiel de Sola Pool and Irwin Shulman, "Newsmen's Fantasies, Audiences and Newswriting," pp. 141 - 159; David Manning White, "The Gatekeeper: A case study in the selection of news," pp. 160 - 172; and Walter Gieber, "News Is What Newspapermen Make It," pp. 173 - 182.

4 Raymond A. Bauer, "The Audience," op. cit., p. 142.

5 Quoted in Percy H. Tannenbaum, "The Indexing Process in Communication," Public Opinion Quarterly, 19, 1955, 293.

6 Paul F. Lazarsfeld, Bernard Berelson, and Hazel Gaudet, The People's Choice. (New York: Columbia University Press, 1948.)

"The voter is not a passive target of the messages of mass media. Rather he is a repository of countless bits of previous information. He retains within him a lifetime of earlier messages that have been structured into a series of dispositions. The new message adds one more, but its net effect in changing the balance is infinitesimal compared to its effect as a trigger to responses already determined by predispositions. At any one moment the voter's predisposition is likely to be a far better predictor of his response to a stimulus than the character of the stimulus."

--Ithiel de Sola Pool, "TV, A New Dimension in Politics," in E. Burdick and A. Brodbeck, editors, American Voting Behavior. (Glencoe: Free Press, 1957.)

Similarly Mendelsohn and Crespi conclude that the media play a stronger role in triggering predispositions than they do in making sales." Harold Mendelsohn and Irving Crespi, Polls, Television, and the New Politics. (Scranton, PA: Chandler Publishing Co., 1970.)

7 Eunice Cooper and Marie Jahoda, "The Evasion of Propaganda: How Prejudiced People Respond to Anti-prejudiced propaganda," Journal of Psychology, 23, 1947, 15 - 25.

8 Lawrence Laurent, "Popular TV Shows Focus On Visceral Involvement," Atlanta Constitution, February 4, 1973, p. 19.

9 Norman Lear, Speech to the International Radio and Television Society, New York City, May 10, 1973.

10 Laura Z. Hobson, "As I listened to Archie Bunker say 'Hebe'," New York Times, September 12, 1971. See also "Family Fun. CBS's Irreverent New Situation Comedy," Newsweek, March 15, 1971, p. 68. Charles L. Saunders, "Is Archie Bunker the Real White American?" Ebony, June 1972, p. 190.

11 Neil Vidmar and Milton Rokeach, "Archie Bunker's Bigotry: A Study in Selective Perception and Exposure," The Journal of Communication, 24, 1974, 36 - 47.

12 Eugene D. Tate and Stuart H. Surlin, "Agreement With Opinionated TV Characters Across Cultures," Journalism Quarterly, 53, 1976, 199 - 203; 210.

Stuart H. Surlin and Eugene D. Tate, "All In The Family: Is Archie Funny?" The Journal of Communication, 26, 1976, 4, 61 - 68.

Multiple correlation data reported for the first time in this publication. The multiple correlation between dogmatism, education, occupation, and agreement with Archie for United State viewers is 0.50 ($p = .001$). The multiple correlation between education, dogmatism, and agreement with Archie for Canadian viewers is 0.29 ($p = .001$).

13 John D. Leckenby and Stuart H. Surlin, "Race and Social Class Differences in Perceived Reality of Socially Relevant Television Programs for Adults in Atlanta and Chicago," paper presented at International Communication Association Convention, Chicago, Illinois, April 1975.

14 Joseph Plummer, "Advertising Research," Journal of Communication, 21, 1971, 315 - 325.

15 Percy H. Tannenbaum, "Effect of Serial Position on Recall of Radio News Stories," Journalism Quarterly, 31, 1954, 319 - 323.

16 M. E. Shaw, "A Serial Position Effect in Social Influence on Group Decisions," Journal of Social Psychology, 54, 1961, 83 - 91.

Robert F. Forston, "The Decision-Making Process in the American Civil Jury: A Comparative-Methodological Investigation," Unpublished Dissertation, Ph.D., University of Minnesota, 1968.

17 Jack Lyle, "Television in Daily Life: Patterns of Use Overview," in Eli A. Rubinstein, George A. Comstock, and John P. Murray, editors, Television and Social Behavior. (Washington: Government Printing Office, 1972.)

18 J. A. Adams, Human Memory. (New York: McGraw-Hill, 1970.)

19 Raymond A. Bauer, op. cit. (1973), p. 144.

C. The Audience Seeking Need Gratification from the Media

This perspective of the audience began with the 1948 work of Harold D. Lasswell who hypothesized that the mass media fulfill three functions in society.

The communication process in society performs three functions: (a) surveillance of the environment, disclosing threats and opportunities affecting the value position of the community and of the component parts within it; (b) correlation of the components of society in making a response to the environment; (c) transmission of the social inheritance. (1)

Lasswell did not include the function of entertainment. He apparently believed that this function did not fit into the macro-theoretical approach which his perspective of society is founded upon.

Recently McQuail, Blumler and Brown have developed an expanded functional theory. Their theory is based upon a micro-theoretical perspective. They argue that the media fulfill the needs which viewers possess for "diversion (including escape from the constraints of routine, the burdens of problems, and emotional release); personal relationships (including substitute companionship as well as social utility); personal identity (including personal reference, reality exploration, and value reinforcement); and surveillance."(2)

The uses and gratifications literature is closely linked to Daniel Katz's functional theory of attitudes.(3) Katz argues that attitudes serve a definite purpose in people's lives. Four such purposes or functions have been

delineated by Katz. The instrumental function serves to help the individual maximize rewards and minimize punishments. People hold some attitudes because they satisfy needs for reward while other attitudes protect one from punishment.

The ego-defensive function consists of those attitudes which are held to protect one's self-image and self-esteem. Research on authoritarianism and dogmatism indicates that many people utilize their attitude and belief systems to protect themselves from recognizing the truth about their weaknesses, shortcomings, and inferiority.

The value-expressive function is served by those attitudes which support a consistent value system. These attitudes relate to an individual's religious, social, and personal values. The final function fulfilled by attitudes is the knowledge function. These are attitudes which help people acquire information and structure their environment. These attitudes help one to fill up the gaps in their knowledge and understand their environment.

Information coming to the individual through media channels can reinforce attitudes which are fulfilling any of these four functions in the cognitive structure of the viewer.

The new "uses and gratifications" or "information-seeking" theory requires that we distinguish between the informational and persuasive role of communication. The mass media are generally unsuccessful in persuading; however, they are not only eminently successful in informing, but on many topics and for most

people they are also the sole source of information. This is the underlying principle of the agenda-setting model that is being used in much current research on the effects of mass communication. The mass media not only tell people what to think about, but they are a powerful determinant of the relative importance of the issues they choose to discuss. In this regard, newspapers appear to have an edge over television.(4)

As Martin points out in the above quotation, uses and gratification theorists have split the Lasswell "hypodermic model" into two parts, e.g., they have separated the persuasive effect from the informational effect. They recognize the validity of the processes of selective perception, selective recall, and selective retention which limit the persuasive role of the media. The agenda-setting research does indicate that the mass media do fulfill an informational function in people's lives.

Researchers utilizing the uses and gratifications theoretical approach to the audience understand that media users seek gratification from the media. Various types of media content, as well as different media, will fulfill different needs which the user possesses. These researchers are concerned with why and how the media user seeks need fulfillment from the various media.

Lundberg and Hulten (5) have identified the five assumptions which are necessary to understand the uses and gratifications model. First, these theorists conceive of the audience as actively seeking to fulfill goals through media usage. Media usage is purposeful activity and not

simply "pastime," diversion, sport, or non-need oriented activity. Contrary to the assumptions of theorists like Gerbner(6) and Bogart(7) who argue that media activity is essentially casual so that people watch whatever is available simply because it is there, this model recognizes that audience members have expectations of what different types of media, and programs, can offer them. The model does recognize that much media activity may originate as casual activity. However if the media content which is present does not fulfill the need which the audience member brings to the activity other media will be sought. The viewing of any particular television program is purposeful in that it is expected to fulfill some need or provide some fulfillment.

Secondly, the uses and gratifications model holds that the audience takes the initiative in linking need gratification and media choice. As Schramm, Lyle and Parker said:

In a sense the term "effect" is misleading because it suggests that television "does something" to children....Nothing can be further from the fact. It is the children who are most active in this relationship. It is they who use television rather than television that uses them.(8)

Each media choice is made for some specific need fulfillment.

Thirdly, all activities which people take part in compete with the media as sources of need satisfaction. There are a broad range of human needs and a broad range

of sources of gratification. Similarly some needs may not be fulfilled through media consumption.

Fourthly, data can be obtained from audience members concerning the goals of media usage.

People are sufficiently self-aware to be able to report their own interests and motives in particular cases, or at least to recognize them when confronted with them in an intelligible and familiar verbal formulation.(9)

Finally, these theorists argue that one should suspend judgments about the social significance of the mass media and mass communication until the data about audience orientations are collected and understood. Critics of the mass media are constantly making value judgments about the cultural and social effects of the media. Like the critics who attack "popular culture" these judgments are elitist, or tend to be elitist. They are based upon specific value systems which are not shared by the members of the media audience. The study of uses and gratifications seeks to discover the value systems of those who use the media in order to ascertain which values the media usage fulfills. In this respect, those who uphold the uses and gratifications model believe that the social critic places the proverbial "cart before the horse."(10)

In other words, our position is that media researchers ought to be studying human needs to discover how much the media do or do not contribute to these creation and satisfaction. Moreover, we believe that it is our job to clarify the extent to which certain kinds of media and content favor certain kinds of use--to thereby set boundaries on the over-generalization that any kind of content can be bent

to any kind of need. We believe it is our job to explore the social and individual conditions under which audiences find need or use for program material aimed at changing their image of the status quo or "broadening their cultural horizons."

Though audience oriented, the uses and gratifications approach is not necessarily conservative. While taking account of what people look for from the media, it breaks away from a slavish dependence of content on audience propensities by bringing to light the great variety of needs and interests that are encompassed by the latter... Instead of depicting the media as severely circumscribed by audience expectations, the uses and gratifications approach highlights the audience as a source of challenge to producers to cater more richly to the multiplicity of requirements and roles that it has disclosed.(11)

Footnotes

1 Harold D. Lasswell, "The Structure and Function of Communication in Society," in Wilbur Schramm and Donald F. Roberts, editors, The Process and Effects of Mass Communication. (Chicago: University of Illinois Press, 1971,) pp. 84 - 99.

2 D. McQuail, J. G. Blumler, and J. R. Brown, "The Television Audience: A Revised Perspective," in D. McQuail, editor, Sociology of Mass Communications. London: Penguin, 1972.

3 Daniel Katz, "The Functional Approach to the Study of Attitudes," Public Opinion Quarterly, 24, 1960, 163 - 204.

4 L. John Martin, op. cit., 1976, p. 125.

5 D. Lundberg and O. Hulten, Individen och Massmedia. (Stockholm: EFL, 1968.)

6 George Gerbner, op. cit., 1976.

7 Leo Bogart, "The Mass Media and the Blue-collar Worker," in A. Bennett and W. Gomberg, editors, Blue Collar World: Studies of the American Worker. (Englewood Cliffs, N. J.: Prentice-Hall, 1965.)

8 Wilbur Schramm, Jack Lyle and Edwin B. Parker, Television in The Lives of Our Children. (Toronto: University of Toronto Press, 1961.)

9 Elihu Katz, Jay G. Blumler, and Michael Gurevitch, "Utilization of Mass Communication By The Individual," in Jay G. Blumler and Elihu Katz, editors, The Uses of Mass Communications. (Beverly Hills: Sage Publications, 1974,) pp. 21 - 22.

10 See especially Bernard Rosenberg and David Manning White, Mass Culture: The Popular Arts in America. (New York: The Free Press, 1965.)

Bernard Rosenberg and David Manning White, Mass Culture Revisited. (Toronto: Van Nostrand Reinhold Co., 1971.)

11 Katz, Blumler and Gurevitch, op. cit., pp. 30 -31.

The Design of the Present Study

Each researcher studying mass media usage brings to his work one of the three basic conceptions of the audience reviewed above. This conception will to some extent determine which questions are asked and what type of data is collected. In this study an attempt has been made to combine viewpoints of each of the three basic conceptions. While each approaches the audience in a slightly different manner they are complimentary to one another.

Those who define the audience as a passive receiver of media messages take insufficient account of the purposeful selection activity by the media user of media content. In this study television viewers were asked how much television they watched and specifically what shows they watch.

Proponents of the first conception of the audience as passive recipient may argue that television offers a pretty limited menu to the selective television viewer. The scope of the diversity within television content is beyond the range of this study. Such an analysis is being conducted for the Royal Commission by Williams, Zabrack and Joy. This study was purposefully constructed to gather data relating to that content analysis. This questionnaire was carefully correlated to the content

analysis category system.

Thus the present study attempts to give some information concerning the relationship between the actual viewer's perception of a television program and the data of an objective content analysis of the same television program. It may be understood as a validity check upon the content analysis although the research reviewed above does suggest that viewers and researchers will see different things in the same television program.

All respondents were asked to complete a questionnaire concerning their television viewing habits. A portion of the questionnaire was based upon the uses and gratifications model. Respondents not only indicated why they watched television but were asked to give specific programs which they felt fulfilled this need. In other words, if a respondent checked the reason for watching television "because it excites me", they were asked to specify which television shows they watched for excitement. For the purpose of this study it is assumed that different television content fulfills different needs within the viewer. An attempt has been made to measure the extent to which various types of content meet various needs within the viewer.

Two different measures were taken to assess the validity of the claim by Gerbner and Gross that viewers do not differentiate between the various types of television content. Respondents to this survey were asked to indicate

what types of television content they watched and how frequently they chose to watch it. This should give some assessment of the average viewers discrimination in choosing television programs. Similarly, after viewing a television program utilized in the study, which they had never seen before, respondents were asked to rate the show and indicate whether they would watch further segments of that particular program. Again the response to this question should show how discriminating the viewer is in selecting television content.

In this study audience members were asked to watch one of four television shows in the privacy of their own home. At all times every effort was made to keep the viewing situation as close to normal as possible. As the respondents watched the show their reactions were recorded unobtrusively by the interviewer. Before watching, as well as after watching the show, all respondents were interviewed about their attitudes towards television and the particular programs used in the study. By comparing viewing patterns some measure of selective exposure will be found.

Unlike other surveys of television viewing this study does not report recall data. Data was collected prior to watching, while respondents were watching, and immediately following the viewing of an actual television program. The show was viewed in an environment as close to the actual everyday television viewing situation of the

respondent. Specific data on each program was collected while the show was in progress and immediately after the program. Thus, given the assumption that the respondents were truthful in their answers to the questions asked of them, this study reports the perceptions of the viewers. Differences between viewers, and groups of viewers, are analyzed in terms of selective perception.

Viewers of each program were also asked to describe messages in the show which they watched. Since several different personality measures were utilized in the questionnaire, a comparison can be made between the propensity to agree with an attitude statement and report that such a message was present in the program content. If the selective perception hypothesis is correct viewers who believe that the world is dangerous should also perceive messages within the programs which show the danger present in the world. Similarly individuals who have an authoritarian personality and agree with authoritarian belief statements should report authoritarian messages in program content.

If Gerbner and Gross are correct then there will be a direct relationship between the amount of time spent watching television and agreement with attitude statements reflecting the "fortress mentality." The following questions were used to measure this phenomena:

22. The world is a dangerous place to be.

- 28. Violence is unavoidable in Canadian society.
- 31. It is safe to walk the downtown streets of a large city at night. (Fortress mentality believers should disagree with this statement.)
- 35. It is increasingly necessary to have a gun in one's home for protection of self and family.
- 37. School age children are not safe outside their own neighborhood.
- 38. Violence and aggression are good ways to deal with conflict.
- 45. If asked for a cigarette by a stranger on a downtown street, I would hurry on by without stopping for he might be a mugger.

Persons who have a fortress mentality view the world as dangerous. These persons should disagree with the statements which measure a "pollyanna" attitude towards the world. The Pollyanna Scale was developed by Christie and Geis (1) to measure optimistic attitudes that the world is basically a good place. The three attitude statements in the Pollyanna Scale are:

- 30. Most people are basically good and kind.
- 32. Most people will go out of their way to help someone else.
- 33. Most people can be depended upon to come through in a pinch.

Gerbner and Gross also argue that television viewers do not perceive the fictitious quality of the television world. They argue that viewers understand that television drama is realistic. Viewers do not distinguish between the

real world and the television world. The person who watches a lot of television may believe that it does present life realistically. Those statements in the questionnaire which measure television realism are:

17. Events depicted in television families, such as the Bunkers or Jeffersons, are just like things which happen in real life families.
19. The fighting on television is just like fighting in real life.
21. The amount of violence depicted on television is a realistic reflection of the amount of violence in Canadian society.
23. Violent actions portrayed on TV usually involve people who do not know each other.
25. Crimes of violence are hardly ever between relatives in real life.
40. It is quite common for the victim of a violent action to not know the aggressor.

The last three statements refer to the degree of reality between the television world of crime and actual crime statistics. The latter show that crimes of violence usually occur between relatives. They rarely occur between strangers.

Activation Theory and Television Viewing

In this study Activation Theory was used to examine the physiological and psychological effects of watching a television program. Activation Theory is a psychological personality theory developed by Fiske and Maddi(2) to explain human behaviour. While most psychological theories of cognitive consistency posit some balance principle, Fiske and Maddi state that every individual lives at a level of activation, unique to that person, which varies hourly in a predictable cycle.

Psychologically activation refers to excitement or tension. Physiologically it refers to the state of excitement in a postulated brain center. Physically it means an accustomed level of physical activity which is pleasant and desirable for the time of day. Variation in activation is necessary for life, health, and meaning.

The majority of cognitive consistency theories hypothesize that people seek to reduce inconsistencies between beliefs, attitudes, values, and the environment. Cognitive inconsistency is psychologically tension producing and uncomfortable. Hence the individual will act to reduce the inconsistency by attitude change, value change, perception change, or changing one's situation and environment. Dissonance theory, indeed all balance theories, argue that all people seek a consistent state of cognitive peace which is free from tension.

Activation theory, on the other hand, states that instead of seeking to maintain a consistent state of tensionlessness people will from time to time seek out novel, new, tension producing experiences in order to raise a level of physiological and psychological tension which has fallen below the accustomed level. If the level of activation is too high the individual will experience a negative effect and act to lower the level by withdrawing

or differentiating between stimuli.

Fiske and Maddi distinguish three dimensions of stimulation--variation, intensity, and meaningfulness. Intensity is defined in terms of physical energy. Variation refers to the degree to which a stimulus differs from the one preceding it or departs from the pattern or regularity of the preceding sequence of stimuli. Meaningfulness refers to the significance or importance of a stimulus for the individual.

Every individual operates at a customary level of activation. This level fluctuates during the day on a curve of alertness to drowsiness. Each individual seeks to maintain the actual level of activation which has become customary through experience for any given time of day. If the actual activation level deviates from the customary level for that time period than modifying behaviour will be instituted. The coincidence of the actual and customary levels of activation lead to a state of well-being.

Fiske and Maddi hold that the customary level is somewhere above the minimum level of activation for all people and somewhere below the maximum. Each individual because of past experience, growth, and daily activity has his/her own unique customary level of activation. Some people seek a great deal of variety because they find a high level of activation pleasing while others do not seek variety at all.

Television viewing may well be used by people to raise or lower a level of activation to its customary level. When one is bored, e.g., the level of activation is lower than the individual is customarily used to, the television is turned on to relieve boredom. Similarly when one is over stimulated, as immediately after a family quarrel, e.g., the level of activation is above the customary level, the television is turned on and used to calm the viewer. When the individual is too busy, e.g., the level of activation is above the customary level, television is used to relax and slow down thus lowering the level of activation to its customary level.

Given the variety of television content one may posit that different television content will be used to raise or lower activation levels. Crime shows and action dramas may well be used for excitement to raise the level of activation. Situation comedies, musical and variety shows may be used to relax and lower one's level of activation. Some shows may be drive reducing in that they enable the viewer to use them to release tensions which have been building up within his psychological or physiological centers of activation. Other shows may well increase or reinforce the frustrations and tensions which the viewer possesses before watching the program.

Previous theories linking television viewing with aggressive behaviour and aggression catharsis are, in the view of this author, too limited and onesided. They are essentially either/or theories. Either television viewing reduces aggressive tendencies or television viewing increases aggression! It is precisely these types of oversimplifications of human behaviour that proponents of the uses and gratifications model object to in media research.

Activation theory allows one to hypothesize that people will use the media in differentiating ways. Sometimes they will come to television for relaxation, entertainment, diversion, etc., in order to lower a level of activation which has, or is, too far from the customary level. If they believe that another medium would lower the level more effectively, they will seek out that medium. There may well be times when the person has the choice of either watching a detective story on television or reading a detective novel. The novel may provide tension release for a longer time period than the televisionn show. The individual will make a choice, probably unconsciously, choosing the novel because it will relax and lower the activation level lower than the television show.

At other times the person may be seeking information thus fulfilling a need for variation in a meaningful activity. A documentary program on television may well fulfill the need of one individual while another seeks

a book which goes into detail about one aspect of the topic.

Activation theory would also suggest the hypothesis that individuals will habitually seek television daily or weekly to maintain a level of activation which has become customary. Some people do watch television because it is a habit. Activation theory helps one to understand the habit as the customary patterning of activation which experience has led the viewer to develop throughout their lifetime.

Activation levels can be measured. Maddi (3) describes a program of research utilizing projective measures of activation. This study utilized a semantic differential scale developed by Thayer (4). The scale uses self-report data to measure levels of activation and deactivation. Thayer reports several validating studies linking responses to the scale to general levels of activity and sleepiness. Those adjectives chosen from Thayer's scale were selected because of their relationship to one of the factors delineated by the theory. Respondents completed the scale immediately before viewing the television show and again immediately after watching the show.

Footnotes

1 Richard Christie and Florence L. Geis, Studies In Machiavellianism. (New York: Academic Press, 1970.)

2 Donald W. Fiske and Salvatore Maddi, editors, Functions of Varied Experience. (Homewood, Ill.: Dorsey Press, 1961.)

3 Salvatore R. Maddi, Personality Theories: A Comparative Analysis. Revised edition. (Homewood, Ill.: Dorsey Press, 1972.)

4 R. E. Thayer, "Measurement of Activation Through Self Report," Psychological Reports, 20, 1967, 663 - 678.

The Sample

In the general population survey all respondents were residents of Saskatoon, Saskatchewan. Saskatoon is a prairie city of approximately 136,000 people located in southcentral Saskatchewan on the South Saskatchewan River. The University of Saskatchewan is located in Saskatoon. At the present time there is no cable television in the city. It is served by the CBC and CTV television networks.

Saskatoon does not receive television from the United States. In this manner it is different from most areas of Canada. Saskatoon ~~was~~ chosen for this study because television viewers there have less of a chance to watch American programming. They should be able, therefore, to give an accurate response to United States television shows which are not shown on the two Canadian networks. Viewing the shows for the first time their responses will not be biased by other segments of the show. In this way their response should be quite similar to that of the researcher who is doing a content analysis by focusing upon one segment of a show taken from a sample of all television programming.

A random sample of adult Saskatoon residents was drawn from the 1974 Saskatchewan Provincial voters list. A series of three random numbers were used to obtain the district, poll, address, and name of respondent. Due to the high mobility rate within the Saskatoon

population the sample was supplemented in August from the 1976 Saskatoon Civic voters list. This brought the total sample size to 315 persons.

A random sample of 315 individuals in a community of 140,000 persons should give results which are within $\pm 5\%$ of the true proportion 95% of the time. In other words, for every 100 surveys conducted in the same community under the exact same conditions, 95 of them will report results within $\pm 5\%$.

Of the total sample (315), 124 persons (40%) completed the entire interview. It must be kept in mind that each respondent was asked to complete a thirteen page questionnaire with over 100 questions, view a television show which was thirty to sixty minutes long, and complete a long interview with seven pages of semantic differential scales after viewing the show. This survey required approximately three hours of the respondents time. All respondents were told prior to their participation that the survey was extensive and would take time. Given the length of the survey a 40% completion rate is quite satisfactory.

Another thirty-five persons (11%) completed the thirteen page questionnaire but declined to view the television show. Finally a random sample was made of those persons who declined all participation (191 persons). These persons were interviewed with a short questionnaire. Twenty-four persons (15% of the re-

fusals) were interviewed. Thus 58% of the sample completed some part of the survey.

Two other samples were drawn for comparison with the general population. These respondents were institutionalized members of the population. A sample of residents at Kilburn Hall was chosen and interviewed. Only youth fourteen and fifteen years of age were interviewed since it was necessary to work with adolescents as close in age to the random sample as possible.

Fifteen youth ages fourteen and fifteen were asked to participate in the survey. This was the entire number of residents within that age group. The sample was reduced to twelve when three of the group left the institution the evening before the television program was shown.

Kilburn Hall is a provincial institution serving the Saskatoon area providing short term residence for children and youth between the ages of nine and sixteen. The persons who come to Kilburn Hall are those whom social workers feel it is necessary to have removed from their home environment.

Through the cooperation of the Canadian Federal Penitentiary Service, inmates at the Prince Albert Federal Penitentiary were asked to participate in the survey. Thirty inmates were randomly selected by the classification officers at the prison. All of these persons were first time Federal offenders. Twenty-seven

inmates agreed to participate and arrangements were made to interview them as a group. Unfortunately, on the morning of the day for the interview it was announced to the inmates that a rock concert would be held at the Penitentiary that afternoon. Fifteen of the twenty-seven inmates reported to the room in which the research was conducted. Nine inmates completed the survey while six of them were unable to finish for various reasons.

The Interview

The first contact was made with each respondent by letter (see appendix A). The letter stated that the receiver had been chosen at random to participate in television research which was being conducted for an Ontario Royal Commission. The name of the commission was not given so that respondents would not become sensitized to the subject matter and bias their answers.

The letter advised the respondent as to the length and nature of the proposed interview, that it involved the showing of a television show in their home, and that an interviewer would be calling within the next few days to schedule an appointment.

Interviewers called upon each perspective respondent within a week of their receiving the letter. At least three attempts were made to reach each respondent. Late afternoon and early evening calls, as well as weekend calls, proved the most effective.

Once contact had been made, the respondent's cooperation obtained, an appointment was booked to show the television program. Appointments were made three to four days in advance of each showing. The interviewer then completed the long questionnaire with the respondent (see appendix B).

At the designated appointment time two interviewers arrived at the respondent's residence. One interviewer

waited in the car while the other went to the door to announce their arrival. If, for some reason, the time proved to be inopportune for the respondent another appointment was made for a later date. It was found, for example, that several respondents received unexpected company just before the interview. At all times every effort was made to be open and accomodating to the respondent.

If the prospective respondent could keep the appointment the video-tape equipment was carried into the house. One interviewer reviewed the long questionnaire with the respondent. The other interviewer hooked up the video-tape recorder and colour monitor. The interview was then begun using the open-ended questions to be asked before the show was played (see appendix D).

A JVC CR 6300R 3/4" videotape recorder/playback unit was used with a Sony KV-1203 Trinitron Colour TV. During the months of September and October a second unit was utilized. This unit was a Panasonic NV-2110 playback unit connected to a CT-25V Panasonic Monitor.

Immediately after finishing the short pre-show interview, respondents completed the first semantic differential scale which measured psychological and physiological activation levels (see appendix F, page 3). Each respondent was then shown one of the four possible television shows. Interviewers unobtrusively observed the respondent during the show completing the nonverbal

checklist (see appendix E). The checklist was designed to describe the nonverbal behaviour of the respondent during the television program.

Four television programs were used in this study. These were selected by the principal investigator from the content analysis sample chosen by Professor Williams and Zabrach at the University of British Columbia. The four shows utilized were representational of a cross section of television programming.

Two police shows were chosen: S.W.A.T., a typical police program produced in the United States, and Side-street, a police program produced in Canada. Laverne and Shirley was chosen as a program representative of situational comedies. Finally a two segment edition of Mary Hartman, Mary Hartman was selected as an example of adult programming and soap operas in general. S.W.A.T., Laverne and Shirley, and Mary Hartman, Mary Hartman were all chosen specifically because they were not available to Saskatoon viewers at the time of the survey. This was done so that respondents would give their candid responses to television shows which they had never seen and would not be biased by other segments of the shows. Each television show was shown exactly as taped from the air in Toronto complete with commercials from Toronto and Buffalo. Respondents saw the commercials as well as the complete television show.

Generally respondents watched the television program in the same room as their own television set. In most cases family members or friends were also present to watch the program. Every precaution was taken to make the situation as normal as possible. The video-tape unit was placed unobtrusively in the room. The television monitor was placed on or near the respondents' own television set.

Each television show was shown a minimum of thirty times. S.W.A.T. and Laverne and Shirley were shown before Sidestreet and Mary Hartman, Mary Hartman. Originally it had been planned to randomly alternate the taped shows during the study. However technical difficulties made it impossible to obtain a duplicate of the Sidestreet tape early in the study. The tape would not duplicate in colour. Finally a copy was obtained. Unfortunately this tape did not keep its colour for the thirty playbacks which were necessary. While the JVC machine controlled the colour during the last ten replays the colour continued to fade in and out during the last replays.

The semantic differential scales (see appendix F) and the second part of the oral interview (see appendix G) were completed immediately at the end of the television program. A short debriefing session was held after the interview was complete. Each respondent was given a copy of the Royal Commission's Interim Report before the interviewers left their home.

Characteristics of the Respondents

Table one gives the sex distribution for each portion of the sample. Slightly more than half of the sample is made up of female respondents. Responses to the short form questionnaire (see appendix C) which was administered to a random sample of non-respondents would indicate that females were more cooperative in this study than males. The preponderance of males in the institutionalized sample is due to the fact that this study was conducted at Prince Albert Penitentiary.

Respondents range in age from 14 to over eighty (see table 2). Generally those persons who refused outright to complete or participate in the study were older than those who participated. Only 12% of those who refused were under forty while 53% of those who completed the study were in that age category. Forty-seven percent of the respondents who completed the entire study were over forty years of age. Persons who completed only the long questionnaire tended to be approximately evenly distributed among all age categories under seventy years of age.

The non-respondents tend to be older than the respondents. The length of the questionnaire and the amount of effort required for completion of the study may well have accounted for this. The interviewers reported difficulty with elderly respondents who either had to rest between parts of the interview or took an inordinate

TABLE ONE
Sex of Respondents By Sample

Sample	Male		Female		Total	
	N	%	N	%	N	%
General Population	47	38%	77	62%	124	61%
Institutional	13	65%	7	35%	20	10%
Refusals Completed long Questionnaire	13	37%	22	63%	35	17%
Short Form Questionnaire	7	29%	17	71%	24	12%
Total	80	39%	123	61%		

TABLE TWO

Age of Respondents By Sample

Age	General Population		Institutional		Long Questionnaire		Short Form		Total	
	N	%	N	%	N	%	N	%	N	%
Under 20	8	6%	12	60%	7	20%	-	-	27	13%
21 - 29	31	25%	6	30%	6	17%	1	4%	44	22%
30 - 39	27	22%	2	10%	5	14%	2	8%	36	18%
40 - 49	23	18%	-	-	9	26%	4	17%	36	18%
50 - 59	14	11%	-	-	4	11%	5	21%	23	11%
60 - 69	16	13%	-	-	4	11%	4	17%	24	12%
70 - 79	3	2%	-	-	-	-	8	33%	11	5%
80 +	2	2%	-	-	-	-	-	-	2	1%

amount of time to answer each question. In six cases the interviewer making the initial contact reported that elderly subjects were incapable of completing the interview. All six were residents of nursing homes suffering from senility.

TABLE THREE

Number of Hours Spent Watching
Television Daily

Sample	Daily Average	Weekly Average	Standard Deviation
General Population	3.39	23.73	13.19
Institutional	4.41	30.90	19.46
Refusals			
Long Questionnaire	4.07	28.49	14.70
Short Form Questionnaire	2.38	16.66	2.16

Persons who refused to cooperate in any part of the survey, a random sample of whom were interviewed with the short form questionnaire, watched less television than other respondents. Three of the non-respondents reported that they never watch television and do

not own a television set. Males who did not participate in the study watched less television than the females in this category. The average number of hours of television viewing per day for male non-respondents is 1.43 while the average for females was 2.76.

Institutionalized respondents report watching more television than the other groups, e.g., 30.90 hours per week. Persons included in this sample tend to be younger and of lower social economic status. They may also have more free time than the other viewers which allow the respondent to pass the time watching television.

Table four indicates that social economic status and education are negatively related to the amount of time spent watching television. A negative correlation means that individuals with a grade school education watch more television than persons with university or graduate degrees. Similarly, the lower the social economic status of the respondent the more time that person spends watching television. The Pearson Product Moment Correlation for age is not statistically significant. In this study there is also no relationship between sex and time spent viewing television.

As indicated in table five individuals with low levels of education and social economic status watch more television during the week. There are no significant relationships between any of these demographic variables and weekend television viewing. Age and sex are not correlated

TABLE FOUR

Correlation Coefficients Between Hours Spent
Watching Television and Age, Occupation, Income
Education and Sex

	Pearson Product Moment Correlation
Age	.14
Occupation	- .36*
Income	- .18*
Education	- .38*
Sex	.14

* $p \leq .05$

(METHODOLOGICAL FOOTNOTE: For those readers who do not understand the correlation coefficient a brief explanation is given here. A correlation coefficient (r) is used to determine if there is a relationship between two variables which theoretically should be related. The correlation coefficient can range from + 1.00, which means that the two variables are perfectly positively related--as X increases then Y increases at the exact amount--to 0.00, which means there is no relationship between the two variables, to -1.00, which means the two variables are negatively related--as X increases variable Y decreases. Each correlation coefficient is regarded as being (1) indicative of a real relationship or (2) due to chance variation. A correlation coefficient denotes a relationship only and should not be interpreted as a cause and effect statement.)

TABLE FIVE

Correlation Coefficients Between Hours Spent
Watching Television and Age, Occupation, Education
and Sex

	Daytime Television	Evening Television	Weekend Television
Age	.06	.05	-.17
Occupation	-.28*	-.30*	.07
Education	-.27*	-.29*	-.17
Sex	.18*	.06	-.02

* $p \leq .05$

with **weekend** television viewing. As indicated in table five, women view more television during the daytime than men. There is also a slight tendency, the correlation coefficient only approaches significance, for television viewing by younger persons in the sample on the weekend.

TABLE SIX

Number of Television Sets In The Home

Sample	Number of Television Sets					
	0	1	2	3	4	5
General Population	1	56	45	17	5	
Institutional	0	5	5	4	1	
Refusals						
Completed long questionnaire	0	9	19	7		
Short form questionnaire	2	13	8	0	0	1
Total	3	83	77	28	6	1
Percentage of the total	2%	42%	39%	14%	3%	1%

The majority of those interviewed have at least one television set. Only three persons (2%) reported that they did not own a television. Two of these persons were among the non-respondents. One hundred and twelve respon-

dents (57%) own more than one television set. Seven persons (4%) have more than three sets in the home. Five members of the institutionalized sample did not answer this question. All of these persons were inmates at the Prince Albert Penitentiary.

TABLE SEVEN

Type of Television Set In The Home

Sample	Black & White					Colour			
	0	1	2	3	4	0	1	2	3
General Population	46	59	17	2		23	87	12	2
Institutional	1	10	4			7	3	5	
Refusals									
Long Questionnaire	7	22	6			7	23	5	
Short Form Questionnaire	10	11	1	0	2	9	12	2	1
Total	64	109	28	2	2	46	125	23	3
Percentage of Total	32%	55%	14%	1%	1%	23%	63%	12%	1%

As indicated above in table seven only twenty-three percent (23%) of the sample do not have a colour television set. Sixty-four individuals (32%) do not have a black and white television set in their homes depending only upon a

colour television. One percent of the sample have three colour television sets. The non-respondents have as many television sets as persons who completed the survey.

TABLE EIGHT
Education Level of Respondents

Level Completed	Sample							
	General Popula- tion		Institu- tional		Long Ques- tion- naire		Short Form	
Less than Grade 9	18	15%	13	65%	9	26%	12	50%
Grade 10 or 11	28	23%	4	20%	12	34%	3	13%
Grade 12 or 13	31	25%	2	10%	5	14%	4	17%
Technical School	12	10%			3	9%		
University	27	22%			5	14%	4	17%
Post Graduate Degree	77	6%			1	3%		
No response	1	1%	1	5%			1	4%

Table eight shows that the non-respondent who refused to participate in any way with the survey generally had a lower educational level than the respondents. At least 50% of those interviewed with the short form had only a grade nine education. Only fifteen percent (15%)

of those completing the entire survey had that level of education. About one fourth (26%) of all persons in the sample had less than a grade nine education. Forty-four persons (22% of total sample) have completed university.

Table nine gives the marital status of the respondents. Twenty-three percent of those surveyed were married. Married persons represent the majority of all subsamples except among the institutionalized population. Nine percent of the sample are widowed. Three percent are divorced.

Generally non-respondents have a lower income than respondents (see table ten). Sixty-eight percent (68%) of the non-respondents earn less than fifteen thousand dollars a year. Only fifty-three percent (53%) of the respondents fall into this category. The respondents are fairly evenly distributed across all income levels.

The average non-respondent in this survey is older than those who completed the study, has less education, a lower income, and watches less television. Each of these variables interact logically with the interview situation. The interview and questionnaire were extensive. It is logical that persons with less education would hesitate before volunteering their cooperation. Elderly people may well have felt that the study required more effort than they were able to give to it. Similarly individuals who watch little television are more likely to believe that they have little they can offer as opinion for a survey of television viewing habits.

TABLE TEN
Income of Respondents

Income	General Population		Institution		Long Questionnaire		Short Form		Total	
	N	%	N	%	N	%	N	%	N	%
\$ 5,999 or less	23	19%	8	40%	4	11%	8	33%	43	21%
6,000 to 9,999	17	14%	2	10%	6	17%	5	21%	30	15%
10,000 to 14,999	26	21%	1	5%	14	40%	6	25%	47	23%
15,000 to 19,999	20	16%	2	10%	3	9%	3	13%	28	14%
20,000 to 29,999	23	19%	1	5%	3	9%	-	-	27	13%
30,000 or more	5	4%	2	10%	2	6%	-	-	9	4%
No response	10	8%	4	20%	3	9%	2	8%	19	9%

The non-respondent who completed only the long questionnaire shares many of the same characteristics as the respondents. More of them earn between ten thousand and fifteen thousand dollars a year than the respondents. They also tend to have only a high school education. They tend to have two television sets in the home. They also watch slightly more television than the respondents. Those persons who completed only the long questionnaire watch on the average of 28.49 hours of television a week compared to the average of 23.73 hours for the persons who completed the entire interview schedule. This type of non-respondent seems to be slightly better educated than individuals who refused to participate in any portion of the survey. They also come from the middle class as compared to the lower class non-respondent.

Persons in the institutional sample are younger than those in other sub-samples. They watch significantly more television than respondents. They are single persons with only ten percent (10%) being married. Given the special characteristics of this sample, e.g., only first time federal offenders were chosen at Prince Albert, older adolescents were interviewed at a detention centre, this is to be expected.

One hundred and twenty-four persons completed the entire interview schedule and questionnaire. Forty-seven (38%) were males and seventy-seven (62%) were females. A random, rather than a quota, sample was made of all

adults on the Saskatoon voters list. It may be that this method of drawing the sample is responsible for the preponderance of females in the sample. Since the sample of non-respondents also contains more females than males, this explanation appears most logical. In order to keep the sample a random sample no control was placed upon the sex distribution of the names drawn from the voters list.

A second explanation lies in the nature of the study. This survey required at least three hours of an individual's time. Men may well have been less willing to participate since so much time was required. If this was the case one would assume that the sample of non-respondents would show more men than women. It does not show a trend in the opposite direction from the respondents. Hence the first explanation would appear to be the best one. Since this was not a quota sample but a random sample, females are over represented in this study.

Respondents' Perceptions of Television

As noted previously, respondents in this survey watch on the average of 23.73 hours of television weekly. Members of the institutional sample, and non-respondents who completed only the questionnaire, watch slightly more television while the non-respondents reported watching less television each week. The amount of television watched is related to education and social economic status but not age and sex. Persons with less education and low social status spend more time watching television than individuals with an university degree or high social status.

Television viewing is primarily a family and social activity. A large percentage of the respondents (76%) report that they watch television with their children, family, or friends. Only twenty-three (23%) percent watch television alone. Combining all subsamples, one hundred and twenty-five respondents (62%) indicate that they watch television with children or family. Only twenty-six percent (26%) of the respondents report watching television alone. Members of the non-respondent sample were more likely to choose this alternative (see table eleven). Members of the institutional sample report watching television with their friends. Generally television viewing is a social activity.

TABLE ELEVEN

With Whom Do You Watch Television?

Response	General Population		Sample Institutional		Long Questionnaire		Short Form		Total	
	N	%	N	%	N	%	N	%	N	%
Alone	28	23%	2	10%	13	37%	9	38%	52	26%
With Friends	7	6%	8	40%	1	3%	2	8%	18	9%
With Children	8	6%			1	3%	1	4%	10	5%
With Family	79	64%	4	20%	20	57%	12	50%	115	57%
No Response and other	2	2%	6	30%					8	4%

A. Program Preferences

1) The Non-respondents

Table twelve reports which shows the non-respondents who completed the short form questionnaire prefer to watch. Table thirteen reports the responses which individuals who completed only the long questionnaire gave concerning their viewing habits. One of the major differences between these two groups is in the viewing of crime shows. Only twenty-nine percent (29%) of those persons who completed the short form questionnaire report watching crime shows. Among those who completed the long questionnaire, twenty-two persons (63%) reported that they watch crime shows regularly. Another seven (20%) reported that they watched crime shows occasionally. Only six persons (17%) reported that they rarely or never watched such shows, while 71% of the first group said they never view these programs.

This difference is probably due to overall difference in the amount of time these two groups spend watching television. It is apparent in the short interview data that watching crime shows is a function of watching more television than persons who do not watch crime shows. Since the viewer spends more time watching television, he/she watches more of what is to be found in television content. Crime shows make up a good percentage of this content. So it is inevitable that the more time spent viewing television, the more likely it is that one will view crime shows.

TABLE TWELVE
Types of Shows Watched By Non-respondents
(Short Form)

Type of Program	Watch		Do Not Watch	
	N	%	N	%
Daytime soap operas	9	37%	15	62%
Adult Family Shows*	4	17%	20	83%
Family Shows*	5	21%	19	79%
Medical Shows	5	21%	19	79%
Children's Shows	3	12%	21	87%
Drama	3	12%	21	87%
Adventure Shows	3	12%	21	87%
Musical and Variety	8	33%	16	67%
Crime Shows	7	29%	17	71%
Game Shows	3	12%	21	87%
Panel Shows	1	4%	23	96%
Public affairs and Documentaries	6	25%	18	75%
Talk Shows	4	17%	20	83%
Sports	4	17%	20	83%
Religious Shows	6	25%	18	75%
Instructional	-	-	24	100%
Animated Programs	2	8%	22	92%
Situation Comedy Repeats*	3	12%	21	87%

(* for the purpose of this study the category situation comedy has been divided into three groups of shows: 1) adult family shows which discuss adult topics, e.g., All in the Family and Maude; 2) family shows which are situation comedies, e.g., Mary Tyler Moore, Phyllis; and 3) repeats, e.g., Gilligan's Island.)

TABLE THIRTEEN
Types of Shows Watched By Non-Respondents
(Long Questionnaire)

Type of Program	Often		Occasion- ally		Rarely		Never	
	N	%	N	%	N	%	N	%
Daytime soap operas	13	37%	8	23%	5	14%	9	26%
Adult Family Shows	17	49%	11	31%	4	11%	3	9%
Family Shows	13	37%	13	37%	6	17%	3	9%
Medical Shows	8	23%	10	29%	10	29%	7	20%
Children's Shows	7	20%	12	34%	7	20%	9	26%
Drama	13	37%	14	40%	6	17%	2	6%
Adventure	7	20%	14	40%	10	29%	4	11%
Musical & Variety	12	34%	10	29%	10	29%	3	9%
Crime Shows	22	63%	7	20%	4	11%	2	6%
Game Shows	9	26%	7	20%	10	29%	7	20%
Panel Shows	9	26%	7	20%	10	29%	9	26%
Public Affairs & Documentaries	5	14%	15	43%	9	26%	6	17%
Talk Shows	3	9%	11	31%	10	29%	11	31%
Sports	13	37%	8	23%	6	17%	8	23%
Religious Shows	1	3%	7	20%	4	11%	23	66%
Instructional	1	3%	8	23%	5	14%	21	60%
Animated Programs	8	23%	6	17%	7	20%	14	40%
Situation Comedy Repeats	13	37%	10	29%	4	11%	8	23%

(See appendix B, question 6 for examples of shows in each category.)

When comparing the programs chosen by the largest percentage of respondents in each group, different patterns of preference emerge. Those individuals who completed only the short interview do not show an overwhelming preference except to not watch television. Daytime soap operas are viewed by thirty-seven percent of these respondents. The next largest group watches musical and variety shows, e.g., Carol Burnett, Sonny and Cher, and Tommy Hunter (33%). Seven of these respondents (29%) reported that they regularly watch crime shows, e.g., Kojak, Streets of San Francisco, etc. One-fourth of them (25%) regularly watch public affairs and documentaries and religious shows. These viewers appear to be quite discriminating in their television watching since they prefer daytime television, musical shows, and documentaries or public affairs programming. Significantly more of them report watching religious shows when compared to the other group of non-respondents.

More than half of those completing only the long questionnaire watch crime shows (63%) and adult situation comedies (49%), e.g., All In The Family, M.A.S.H., Maude, etc. Significant numbers of them watch daytime soap operas, situation comedies with general appeal, e.g., Mary Tyler Moore, Rhoda, Happy Days, situation comedy repeats, e.g., Gilligan's Island, Get Smart, The Partridge Family, and sports. Just over one-fourth of these respondents (26%) report watching game and panel shows regularly. These viewers do not watch talk shows,

instructional shows, or religious shows. Only fourteen percent (14%) regularly watch public affairs and documentaries while forty-three percent (43%) indicate that they occasionally watch such shows.

2 The Respondents

Persons who completed the entire survey were also discriminating in their program preferences. None of the respondents report watching all types of programming. Given that television content is structured by network programmers, these respondents show clear preferences for various types of programs. Table fourteen reports the number of respondents choosing each type of program. No one type is watched by more than forty percent of the sample. Crime shows (36%), sports (34%), adult situation comedies (31%) are favored by the most respondents.

A factor analysis was conducted to discover which program preferences held together or were grouped together by these respondents. Factor analysis is a statistical technique for analyzing data which groups variables which relate to one another. If Gerbner and Gross are correct, i.e., people prefer to watch anything which is on television without making choices between content, then there should only be one main factor. In other words, all types of shows should correlate together with pearson product moment correlations approaching 1.00. However, if people

TABLE FOURTEEN

Types of Shows Watched By Respondents
(General Population)

Type of Program	Often		Occasion- ally		Rarely		Never	
	N	%	N	%	N	%	N	%
Daytime Soap Operas	28	23%	25	20%	19	15%	52	42%
Adult Family Shows	38	31%	57	46%	18	14%	11	9%
Family Shows	35	28%	44	36%	28	23%	17	14%
Medical Shows	19	15%	43	35%	34	27%	28	23%
Children's Shows	16	13%	39	32%	32	26%	37	30%
Drama	32	26%	54	44%	24	19%	14	11%
Adventure	32	26%	39	32%	30	24%	23	18%
Musical & Variety	37	30%	42	34%	32	26%	13	10%
Crime Shows	44	36%	41	33%	25	20%	14	11%
Game Shows	23	19%	34	27%	36	29%	31	25%
Panel Shows	29	23%	50	40%	27	22%	18	14%
Public Affairs & Documentaries	33	27%	56	45%	24	19%	11	9%
Talk Shows	17	14%	29	23%	36	29%	42	34%
Sports	42	34%	33	27%	21	17%	28	23%
Religious	11	9%	13	11%	30	24%	70	56%
Instructional	8	6%	16	13%	35	28%	65	52%
Animated Shows	10	8%	31	25%	37	30%	46	37%
Situation Comedy Repeats	26	21%	42	34%	35	28%	21	17%

(See appendix B, question 6 for example of shows in each category.)

TABLE FIFTEEN

Factor Analysis of Program Preferences

Type of Program	Factor Loading					
	1	2	3	4	5	6
Situation Comedy						
Repeats	.62	.02	.13	.29	.36	-.14
Situation Comedy						
Adult	.55	.07	.08	.02	.16	.25
Talk Shows	.49	.12	.01	.22	-.08	.23
Daytime soap operas	.49	.03	.36	.10	.09	-.29
Game Shows	.46	.28	.30	.13	.05	-.11
Situation Comedy						
Family	.41	-.02	.12	-.06	.28	.10
Musical & Variety	.37	.28	.05	.16	.18	-.05
Animated Shows	.37	-.01	.16	.38	.37	-.15
Panel Shows	.24	.84	.24	.03	-.07	-.04
Religious Shows	.04	.52	.06	.38	.06	-.27
Public Affairs	-.02	.49	-.08	.07	.00	.26
& Documentaries						
Medical Shows	.16	.02	.81	.16	.21	.03
Drama	.20	.30	.47	.07	.26	.14
Instructional	.14	.39	.04	.63	-.12	.14
Children's Shows	.15	.04	.18	.47	.08	.24
Adventure	.14	.05	.18	-.01	.71	-.15
Crime Shows	.18	-.06	.11	.04	.58	.31
Sports	.05	.03	.02	.10	.01	.52

do indeed make choices so that they watch some shows and do not watch others, then the factor analysis should reveal groupings of types of shows with some shows correlating strongly with one another and correlating negatively, or not at all, with all other groups of shows.

Ordinarily one accepts factor loadings which are higher than .30, preferably higher than .40. Any loading below .30 accounts for less than ten percent of the explainable variance and does not differ significantly from zero.

Table fifteen reports the factor loadings for each type of show. Six factors are present accounting for 100% of the variance. The first factor is the strongest, accounting for 48.8% of the variance, with seven types of television programming loading on it. The second factor consists of three types of shows accounting for 18.8% of the variance. The third factor consists of two types of shows and accounts for 11% of the variance. The last three factors account for less than 10% of the variance each. The sixth factor has only one type of programming loading on it. However, this type of programming does not relate to, or load on any other factor.

Factor one may be called a General Entertainment factor. Included in this factor are situation comedies of all types, talk shows, soap operas, game shows, and musical and variety shows. Daytime soap operas also correlate with factor three but has its strongest loading

on factor one.

It should be noted that animated shows load weakly on three factors. When one notes the three shows which were included in this category, e.g., The Flintstones, Spiderman, and The Pink Panther, these loadings are understandable. Animated shows are correlated with general entertainment programs, children's shows, and crime and adventure shows. Each of the three shows given as an example of animation programming is related to one of these categories. Hence the almost equal loading of this category on three factors.

The second factor consisting of panel shows, religious shows, and public affairs and documentaries may be called a Public Affairs factor. Panel shows, e.g., Front Page Challenge, Headline Hunters, and This Is The Law, are related to public affairs and information programming. Instructional shows also loads on this factor although weakly (.39).

The third factor may be named a Drama factor. This factor consists of medical shows, drama shows, and daytime soap operas. People choosing these types of shows appear to be seeking television content which is dramatic in format.

The fourth factor consists of instructional shows, e.g., Mr. Chips, Celebrity Cooks, Gardening with Stan, children's shows, e.g., World of Disney, Sesame Street, Mr. Dress Up, and religious shows. It is hard to name

this factor. Perhaps it is a Children's Programming Factor, or a Nonthreatening Programming Factor, in that the programming is non-violent and nonthreatening to the viewer.

The fifth factor does include violent programming. It consists of adventure shows, e.g., Space 1999, Bionic Woman, Six Million Dollar Man, Forest Rangers, and crime shows, e.g., Kojak, Starsky and Hutch, and Sidestreet. This factor may be named the Adventure factor. Program content related to this factor is exciting and contains physical violence.

The sixth factor consists of one type of programming--sports. The only other type of viewing preference related to this factor is crime shows which loads weakly at .31 on the sixth factor. Watching sports programs does not relate to any other type of programming. Several types are negatively correlated with viewing sports, e.g., watching daytime soap operas, and watching religious programs. Women apparently do not watch sports. Respondents who watch sports apparently tend to only watch some crime shows and some documentaries. Watching adult situation comedies, e.g., All In The Family, is very weakly correlated with watching sports (.25). In this sample the sports viewer appears to not relate strongly to any other type of programming except crime shows.

It would appear reasonable to conclude that viewers do discriminate between the different types of television

content. The factor analysis reveals different preferences for related types of programming. People do pick and choose from the content which is available to them on television. The data shows that viewers do not watch one type of programming significantly more than another type. Further evidence of this will be given in the section reporting which shows respondents said they made a point of not watching.

The question may be raised as to the accuracy of the data. In order to ascertain how reliable this data is comparison should be made with other television surveys for the Saskatoon area. Table sixteen compares percentage of respondents in this survey watching a type of show with Bureau of Broadcast Measurement data for the Saskatoon market during the winter of 1975-1976. Most public opinion pollsters will accept a plus or minus four percent margin of error as a satisfactory range of difference between survey data and actual population proportion. As stated earlier, this survey should be within a plus or minus five percent of other surveys ninety-five percent of the time. In most cases the present survey figures are within a satisfactory ($\pm 5\%$) margin of difference with those reported by B.B.M.

It should be remembered that B.B.M. data reports only the percentage of viewers who are watching at that particular time. It should also be remembered that respondents in this study were given three or four shows as an example of a type of programming while only one

show is used for each time slot in B.B.M. measurement. In order to compensate for this one show from the category has been chosen randomly for the comparison with B.B.M. data.

The largest difference between this study and B.B.M. percentages is with talk shows and sports. At the time of the B.B.M. survey Merv Griffin was shown at 1:00 A.M. four days a week and at 1:00 p.m. on Friday. On the evening of the Bureau of Broadcast Measurement the competition to Hockey Night In Canada was the first showing of the movie, Dr. Zhivago. Obviously the majority of the audience was watching the first run movie. There is also a seasonal difference between the two surveys. This survey especially mentions Canadian Football. The B.B.M. survey was taken during the winter when hockey, curling, and figure skating were the sports programs available to the audience.

3. The Institutional Sample

Generally the persons in the institutional sample watch more television than respondents in the other sub-samples. This group reports watching crime shows (50%), situation comedies (40%), and adventure shows (40%). They do not watch religious shows or talk shows. Table seventeen presents the responses of this sub-sample.

TABLE SIXTEEN

Comparison of Viewing Habits With BBM Ratings

Category (BBM specific show)	Percentage viewing of- ten this survey	Percentage viewing in BBM survey 1975-76 (adults)	Differ- ence between surveys
Daytime Soap Operas e.g. Another World	6%	6%	0
Situation Comedy-Adult e.g. All In The Family	31%	33%	-2
Situation Comedy-Family e.g. Rhoda	28%	28%	0
Medical Shows e.g. Doctor's Hospital	15%	15%	0
Children's Shows e.g. World of Disney	13%	19%	-6
Drama e.g. The Waltons	26%	22%	+4
Adventure e.g. Six Mil- lion Dollar Man.	26%	23%	+3
Musical & Variety e.g. Lawrence Welk	30%	32%	-2
Crime e.g. Kojak	36%	38%	-2
Game Shows e.g. Definition	19%	17%	+2
Panel Shows e.g. Front Page Challenge	23%	19%	+4
Talk Shows e.g. Merv Griffin	14%	4%	-10
Sports e.g. Hockey Night In Canada	34%	24%	-10
Religious e.g. Hymn Sing	9%	6%	+3

-table sixteen-

Instructional e.g. Mr Chips	6%	6%	0
Animated Shows e.g. Flintstones	8%	11%	-3
Situation Comedy Repeats e.g. Gilligan's Island	21%	28%	-7

(B.B.M. data collected Winter 1975 - 1976.)

TABLE SEVENTEEN

Types of Shows Watched By Respondents
(Institutional)

Type of Program	Often		Occasion- ally		Rarely		Never	
	N	%	N	%	N	%	N	%
Daytime soap operas	4	20%	5	25%	6	30%	5	25%
Adult Family Shows	8	40%	9	45%	3	15%		
Family Shows	8	40%	10	50%	2	10%		
Medical Shows	3	15%	3	15%	11	55%	3	15%
Children's Shows	2	10%	4	20%	10	50%	4	20%
Drama	3	15%	6	30%	8	40%	3	15%
Adventure	8	40%	4	20%	5	25%	3	15%
Musical & Variety	6	30%	6	30%	5	25%	3	15%
Crime Shows	10	50%	5	25%	2	10%	3	15%
Game Shows	3	15%	3	15%	8	40%	6	30%
Panel Shows			3	15%	4	20%	13	65%
Public Affairs & Documentaries			4	20%	3	15%	13	65%
Talk Shows			3	15%	3	15%	14	70%
Sports	3	15%	6	30%	5	15%	6	30%
Religious			1	5%	2	10%	17	85%
Instructional			1	5%	2	10%	17	85%
Animated Shows	5	25%	5	25%	4	20%	6	30%
Situation Comedy Repeats			7	35%	7	35%	6	30%

The respondents in the institutional sample differ very little from those who completed only the long questionnaire. Generally they are more definite in their homogeneity of preferred programs than people in the general population sample. In other words, there is less disagreement among the members of the institutional sample as to which shows they watch than among members of the general sample.

B. Shows Respondents Make A Point To Avoid

The respondents in the general population sample were asked if there were any shows they made it a point not to watch. Table eighteen lists all of the programs mentioned by respondents in this category. It should be noted that the group of programs which the largest number say they watch is also that category which the largest number of persons said they did not watch, e.g., crime shows. It may be that the large number of shows in this category available to the audience causes this effect. All shows mentioned were available to viewers in Saskatoon at the time of the survey or shortly before the survey. These are particular shows which the television viewers interviewed do not like and make an attempt to avoid watching.

TABLE EIGHTEEN

Programs Avoided By Viewers

Program	Number of times men- tioned	Program	Number of times men- tioned
<u>Crime Shows</u>	40	<u>Musical & Variety</u>	33
Kojak	10	Pig 'n Whistle	8
Police Story	6	Cher	7
Starsky & Hutch	6	Lawrence Welk	5
Hawaii 5-0	5	Funny Farm	3
Street of San Francisco	3	Carol Burnett	2
Baretta	2	Diane Stapley	1
Ironside	2	John A. Cameron	1
Joe Forrester	1	Tommy Hunter	1
Serpico	1	<u>Sports</u>	20
Sidestreet	1	Football	4
Switch	1	Hockey	2
		Wrestling	2
<u>Situation Comedy</u>	31	Baseball	1
All In The Family	4	Boxing	1
Excuse My French	3	<u>Instructional</u>	8
Get Smart	3	Mr. Chips	4
Phyllis	3	Celebrity Cooks	2
Dr. In The House	2	Ed Allen	1
Maude	2	Gardening With Stan	1
Rhoda	2	<u>Medical</u>	8
Sanford & Son	2	Medical Center	3
Beverly Hill- billies	2	<u>Adventure</u>	7
Chico & the Man	1	Bionic Woman	3
Hogan's Heroes	1	Six Million Dollar Man	2
Jeffersons	1	Gemini Man	1
King of Kensing- ton	1	Space 1999	1
Mary Tyler Moore	1	<u>Children's</u>	8
My Three Sons	1	Mr. Dressup	2
That's My Mama	1	Batman	1
<u>Religious</u>	12	Gilligan's Island	1
<u>Game or Quiz Shows</u>	10	Muppets	1
<u>Soap Operas</u>	15	Sesame Street	1
Edge of Night	2	Uncle Bobby	1
<u>Panel Shows</u>	10	<u>Talk Shows</u>	5
Front Page Chal- lenge	4	CBC talk shows	1
This Is The Law	3	Merv Griffin	2
Under Attack	3	<u>Public Affairs</u>	5
<u>Drama</u>	15	Maclear	2
CBC Drama	11	Fifth Estate	1
Beachcombers	2	Political Conven- tions	1
The Waltons	1		

-table eighteen-

<u>Other</u>	22
violent shows	10
police shows in	
general	1
horror shows	2
British comedy	1
Opera and Ballet	2
westerns	1
frivolous shows	1
war stories	1
pornographic shows	1
animal shows	1

C. Favourite Characters

All respondents were asked to name three favourite television characters. If each respondent had named three, five hundred and thirty-seven responses would have been recorded. Some people were unable to name three characters on television that they liked. Some mentioned only one or two while others left this question blank. They informed the interviewers that they simply could not name any specific character. Three hundred and eighty different responses were made by persons surveyed and only one hundred and fifty-seven times were they unable to name a favourite character. Table nineteen lists those television characters who were named more than six times by respondents. Archie Bunker and Starsky and Hutch were each named by thirty-five viewers.

The largest number of favourite characters come from situation comedy shows(see table twenty). Crime

TABLE NINETEEN

Favourite Characters Named By More Than Six Persons

Name of Character	Show	Number of responses
1. Archie Bunker	All In The Family	35
2. Starsky and Hutch	Starsky and Hutch	35
3. Kojak	Kojak	25
4. Mary Tyler Moore	Mary Tyler Moore Show	13
5. Carol Burnett	Carol Burnett Show	10
6. Edith Bunker	All In The Family	9
7. Rhoda Morgenstern	Rhoda	9
8. Fonz	Happy Days	8
9. Lawrence Welk	Lawrence Welk Show	8
10. Merv Griffin	Merv Griffin Show	8
11. Hawkeye Pierce	M.A.S.H.	7
12. The Waltons	The Waltons	7
13. Barney Miller	Barney Miller	6
14. Bobby Vinton	Bobby Vinton Show	6
15. Danny Thomas	The Practice	6
16. Fred Sanford	Sanford and Son	6
17. Jamie Summers	Bionic Woman	6
18. Marcus Welby	Marcus Welby, M.D.	6
19. Pete	Switch	6
20. Tommy Hunter	Tommy Hunter Show	6

shows provided only four favourite characters among the top twenty characters. Crime show characters accounted for twenty-seven percent (27%) of all characters mentioned by respondents. Together these two types of shows

TABLE TWENTY

Program Type From Which Favourite Characters
Were Named

Type of Program	Number of Responses
Situation Comedy	145
Crime Shows	103
Musical and Variety	45
Adventure	15
Drama	12
Medical	12
Soap operas	8
Talk Shows	8
Children's Shows	7
Public Affairs and Documentaries	7
Animated Shows	6
Movie Stars	4
Other	8

account for sixty-five percent of all favourite characters. Adding musical and variety shows to this total accounts for seventy-seven percent of all favourite

characters. The other ten categories account for only twenty-three percent of the favourite characters. Shows produced in the United States account for nineteen of the top twenty favourite characters. Tommy Hunter is the only Canadian star to be named six or more times by respondents. Canadian television characters were only mentioned thirty-nine times (10%) by respondents. Characters and stars from American shows dominate this list.

D. Most Disliked Television Character

Each respondent was also asked to name the three television characters which they disliked. Again if all respondents replied to this question, there would have been five hundred and thirty-seven responses. Only two hundred and ninety-one responses were given. This means that two hundred and forty-six responses (46%) were not given. Respondents seem to have had a harder time naming someone they did not like on television than naming a favourite character.

Table twenty-one lists those characters who were named by respondents six time or more. The list is shorter than the favourite character list. It is also quite different in the type of character named. Kojak heads the list having been mentioned by twenty-nine respondents. Characters from musical and variety shows are featured in the dislike category. They receive thirty-five percent of all responses to this question. Combined with crime show characters they make up more

TABLE TWENTY-ONE

Most Disliked Television Character
Named By More Than Six Persons

Name of Character	Show	Number of responses
1. Kojak	Kojak	29
2. Lawrence Welk	Lawrence Welk Show	21
3. Cher	Sonny and Cher	19
4. Sonny Bono	Sonny and Cher	16
5. Archie Bunker	All In The Family	13
6. Iris Carrington	Another World	10
7. Robert Ironside	Ironside	9
8. John Hower	Pig 'n Whistle	9
9. Marcus Welby	Marcus Welby M.D.	8
10. Merv Griffin	Merv Griffin Show	8
11. Maude	Maude	6
12. Maxwell Smart	Get Smart	6
13. Phyllis Lindstrom	Phyllis	6

than half of the responses. Almost eighty percent of the responses are accounted for by the top four program categories, i.e., musical and variety shows, crime shows, situation comedy shows, and soap operas.

Soap operas provided only eight responses for favourite character. They provide fifteen responses for most disliked character. Iris Carrington of Another World accounts for ten of the fifteen references in this list. Willis Frane of Another World received two of the other five nominations for most disliked character. Soap opera villains are easily recognized by regular viewers.

One show, Sonny and Cher, contributed two persons to the dislike list. Their combined total (35 responses) is larger than that of the single most disliked character--Kojak. The Sonny and Cher Show seemed to arouse strong feelings in several respondents. They do not appear on the favourite character list. The show was also mentioned as one not suitable for children to watch by five respondents. When respondents were asked what specific television content they believed was intellectually insulting several persons named the Sonny and Cher Show.

Five television characters appear prominently in both lists, i.e., Kojak, Archie Bunker, Marcus Welby, Lawrence Welk, and Merv Griffin. Four of the five are the central character in highly successful programs. Two of them, i.e., Archie Bunker and Merv Griffin, appeared daily on Saskatoon television at the time of this survey.

TABLE TWENTY-TWO

Program Type From Which Most Disliked
Television Character Were Named

Type of Program	Number of Responses
Musical and Variety Shows	101
Crime Shows	59
Situation Comedy Shows	56
Soap Operas	15
Panel Shows	10
Adventure Shows	9
Medical Shows	8
Children's Shows	7
Public Affairs and Documentaries	6
Sports	5
Talk Shows	5
Animated Shows	3
Instructional Shows	1
News	1
Other	5

B.B.M. statistics for the Saskatoon market show that at least one-third of the viewing audience watch Kojak, All In The Family, Lawrence Welk, and Marcus Welby M.D. Archie Bunker is named more often as a favourite character (35 times) than most disliked character (13 responses). Kojak is named only slightly more times as favourite character (35 responses) than most disliked character (29 responses). Marcus Welby received eight references as most disliked character and six references as favourite character. Merv Griffin was named by eight persons in both categories. Lawrence Welk received twenty-one responses as most disliked character and only eight persons listed him as their favourite character. The response pattern is different for each of the five characters.

The research concerning liking and agreeing with Archie Bunker has already been discussed. These are two different variables, i.e., one may like Archie but not agree with him. Among United States viewers to like Archie is to agree with him. However among Canadian viewers liking Archie does not predict agreement. Saskatoon viewers may like Archie but still disagree with him and not find him funny.

The only generalization one can make from this data is that the more popular the show the more likely it is that the characters will be liked and disliked. Persons who like crime shows and watch them regularly will like Kojak. Persons who dislike crime shows and choose not

to watch them dislike Kojak as a character. It also appears that people are more likely to dislike individual performers on musical and variety shows than characters in programs with fictitious characters. These patterns of dislike are based upon individual tastes in music and comedy. Included in this group are also those comedians, like Don Rickles, who have built their type of comedy upon insulting people and being unlikeable.

E. Most Violent Shows

When asked to list the three most violent programs on television respondents were in agreement about the five most violent shows. As table twenty-three indicates Kojak was seen as the most violent, followed by Police Story, Starsky and Hutch, Streets of San Francisco, and the National News. Respondents did not distinguish between the two network news programs but simply referred to the national news programs in general.

TABLE TWENTY-THREE
Most Violent Programs

Rank	KOJAK (CTV)	POLICE STORY (CBC)	STARSKY & HUTCH (CTV)	STREETS OF SAN FRANCISCO (CTV)	NEWS
1	32 (1)	16 (2)	11 (3)	7 (4)	6 (5)
2	23 (1)	17 (2)	13 (3)	5 (4)	2 (5)
3	10 (2)	8 (3)	12 (1)	8 (3)	4 (5)
Total	65 (1)	41 (2)	36 (3)	20 (4)	12 (5)

It should be noted that not every respondent could name the most violent shows. Table twenty-three shows that only about one-half of the total number of responses possible were made. Some respondents indicated they simply did not watch violent shows therefore they could not pick the most violent. Many times they named one or two shows and could not name others.

The figures in parentheses in table twenty-three indicate the rank of that show within each rank. In other words, Kojak received the most responses as the first most violent show and second most violent show but Starsky and Hutch was ranked third most frequently. Each respondent was asked to name the one show they thought most violent followed by the name of the show they thought second most violent, etc. The table reflects these rankings of intensity or degree of violence.

Table twenty-four breaks down the responses according to type of programming. Crime shows received the overwhelming majority of references in this category. Within the type of programming it is interesting to note that four shows account for seventy-two percent of all responses. The other references are shows which were named less than ten times each. So that crime shows account for eighty-one percent of all responses and four shows, i.e., Kojak, Police Story, Starsky and Hutch, Streets of San Francisco account for seventy-two percent of the responses among crime shows.

TABLE TWENTY-FOUR

Most Violent Program By Program Type

Program	Number of responses	Program	Number of responses
1. <u>Crime Shows</u>	224		
Kojak (CTV)	65	Serpico (CTV)	3
Police Story (CBC)	41	City of Angels(CBC)	2
Starsky and Hutch (CTV)	36	Delvecchio (CTV)	2
Streets of San Francisco (CTV)	20	Hanged Man	2
Hawaii Five O (CBC)	8	Harry O (CTV)	2
The Rookies (CTV)	7	Rockford Files(CTV)	2
Sidestreet (CBC)	7	Sweeney (CTV)	2
Baretta (CBC)	5	Switch (CTV)	2
Joe Forrester (CTV)	5	F.B.I. (CTV)	2
McCloud (CTV)	4	Ironside (CTV)	1
Cannon (CBC)	3	Police shows in general	2
2. <u>News, Public Affairs, and Documentaries</u>	17		
News	12	Maclear (CTV)	1
Documentaries	3	W 5 (CTV)	1
3. <u>Adventure</u>	10		
Bionic Woman (CTV)	3	Space 1999 (CBC)	3
Six Million Dollar Man (CTV)	3	Beachcombers (CBC)	1
4. <u>Sports</u>	9		
Hockey	6	Wrestling (CTV)	1
Football	2		
5. <u>Animated Shows</u>	5		
Spiderman (CTV)	3	Bugs Bunny (CBC)	2
6. <u>Movies</u>	6		
Airport '75	1	Mystery Movie (CTV)	1
Academy Performance (CTV)	1	Late Movies	1
Movie Promotions	1	Horror Movies	1
7. <u>Drama</u>	2		
Upstairs, Downstairs (CBC)	1	Emergency (CTV)	1
8. <u>Other</u>	5		

F. Percentage of Violent Programming

Each respondent was asked to estimate what percentage of the programming for television produced in Canada used violent content. No specific programs were named for the respondent so that this figure represents the individuals' perception of Canadian programming. Similarly they were asked to estimate how much, or what percentage of the programs produced for television in the United States contained violent content.

Table twenty-five reports the responses to these questions. Forty percent of those responding thought that less than 20% of the programs produced in Canada contained violent content. On the other hand fifty-six percent believe that more than 40% of the programs produced in the United States contain violent content.

Since these respondents do not receive any United States television channels their estimate of the amount of programming produced in the United States which is violent must be based upon programs shown over the Canadian networks. Obviously the top four television programs named by the respondents as most violent are produced in the United States. Similarly of all shows mentioned by the respondents as violent two are produced in Canada, four are produced in Great Britian, and the rest come from the United States. (This does not count sports programs). Even though viewers believe programs produced in the United States to be more violent they still prefer

them. Their favourite characters come overwhelmingly from programs produced in the United States.

TABLE TWENTY-FIVE

Percentage of Programming Produced In
Canada and United States Perceived
as Violent

Percentage of violent pro- gramming	Country			
	Canada		United States	
	N	%	N	%
under 20%	50	40%	17	24%
20% to 39%	41	33%	29	23%
40% to 59%	27	22%	45	36%
60% to 79%	1	1%	22	18%
80% to 100%			2	2%

(Note: some respondents answered the question about Canadian television and said they could not answer the one about United States television.)

G. Perceptions of Cities Which Are Violent

One general effect of the media can be found in the replies to which cities were the most violent in North America. Respondents were given a list of nineteen cities in Canada and the United States and asked to name which three they considered to be most violent. They were then asked to explain their answer. Table twenty-six lists the cities in order of the number of responses.

TABLE TWENTY-SIX
Cities Named As Most Violent

City	Number of Times Chosen			
	First	Second	Third	Total
1. New York City	23	29	28	80
2. Chicago	40	13	15	68
3. Detroit	26	22	15	63
4. Montreal	9	16	20	45
5. Vancouver	5	17	13	35
6. San Francisco	8	10	12	30
7. Los Angeles	6	6	9	21
8. Regina, Sask.	2	2	3	7
9. Ottawa	1	1	3	5
10. Toronto	1	1	2	4
11. Saskatoon		2	1	3
12. Philadelphia		1	2	3
13. Miami		2		2
14. Edmonton		1		1
15. Houston		1		1
16. Honolulu			1	1
17. Halifax			1	1
18. Winnipeg				0
19. Milwaukee				0

TABLE TWENTY-SEVEN

Reasons Given For Choice of Cities

Reason	Number of responses
1. <u>The News Media</u>	132
Television news coverage	77
Newspaper coverage	35
Magazine articles	11
Radio news coverage	8
General news coverage	1
2. <u>Television</u>	48
Locale of police shows, e.g., Los Angeles, Montreal, New York, San Francisco	11
Locale of violent movies	2
Television shows in general	35
3. <u>From specific crime reports or statistics</u>	32
Highest murder, mugging or robbery rates	24
Detroit riots	3
Underworld activity in Montreal	3
Mafia in New York City and Montreal	1
Narcotics trade - San Francisco & Vancouver	1
4. <u>From personal knowledge or friends</u>	50
Personal knowledge having lived in city	26
Friends or relatives who live in city	24
5. <u>Because of size of population</u>	40
Has large population so will have most crime	5
Large American cities	2
Thus - more ethnic groups	1
- more people with nothing to do	1
- more slum areas	1
6. <u>Racial Conflict</u>	7
Conflict between Blacks and Whites	6
"Lots of coloured people"	1
7. <u>Other</u>	6
They are port cities so will have more crime	3
Chicago's 1930's gangster image	1
Jokes	1
"Close to where I live"	1

When asked to explain why they picked the cities overwhelmingly the reply was linked to the news rather than the entertainment media. Television news was named by seventy-seven persons. Other people named newspaper news, magazines, and radio news as the source of messages concerning the amount of violence in these cities. Obviously the news media is linked to the third group of reasons, i.e., crime reports and statistics. The coverage by the news media of mafia activity in New York City and Montreal along with the coverage of the hearings into underworld activities in Montreal were named by several people. News media coverage of the narcotics trade in Vancouver was named by another individual.

Eleven respondents (9%) stated that they picked either Los Angeles, Montreal, New York City, or San Francisco because it was the locale for police shows on television. Two other respondents picked these cities because they were the locale for violent movies. Television shows in general were named by thirty-five persons (28%) as one of the reasons they picked a city.

Some persons stated that they had lived in these cities and knew them to be violent. Others said that they had relatives living there who had told them how violent they were. Only three persons mentioned Saskatoon as a violent city. Seven respondents named Regina as violent giving news coverage or personal knowledge as the reason for their choice.

ii. Perceptions of Minorities With Respect To Violence

Television viewers in this survey are divided as to how television programs portray groups within society. As table twenty-eight shows forty-one percent of the respondents agreed with the statement while forty-five percent of them disagreed with it. Of those agreeing with the statement, twenty-eight (48%) named specific racial or ethnic groups, i.e., Blacks, Indians, non-whites, or Arabs. These are the groups which they believed television programming depicts as being more violent than other groups. Fifteen viewers (26%) listed low income groups as those portrayed by television as more violent than other groups. Ten respondents (17%) named the police as that group shown to be more violent than other groups in television programming. Table twenty-nine reports which groups were named by respondents in this sample.

Respondents in this survey were not given a list of groups of pick from for this question. They chose whichever group came to mind. The content analysis conducted for the Royal Commission by Williams, Zabrack, and Joy found that only 6.9% of the aggressive interactions in the television programs coded were by Black North Americans. While 73.3% of the aggressive acts were committed by white North Americans. Williams, Zabrack and Joy found that inter-group hostility was not emphasized on television. Thus it would appear that the responses to this question represent prejudice and perceptions of groups in society not group interaction on television.

TABLE TWENTY-EIGHT

"Television portrays certain groups or organizations in society as being more violent than others"

Response	Number of responses	Percent of total
Strongly agree	6	3%
Agree	52	38%
Undecided	15	12%
Disagree	47	42%
Strongly disagree	4	3%

TABLE TWENTY-NINE
Groups Portrayed As Violent

Group	Number of responses	Group	Number of responses
Low income or poor	13	Mafia	2
Blacks	13	All groups	1
Police	10	Cowboys	1
Indians	6	Hippies	1
Non-whites	4	Klu Klux Klan	1
Arabs	2	Mexicans	1
Ethnic groups	2	Young people	1
Rich	2	Society in general	1

I. Perceptions of Portrayal of the Elderly on TV

Slightly over one-half (53%) of the respondents agreed with the attitude statement, "Television does not realistically depict the problems of the elderly." Sixty persons (48%) view this as a serious problem which should be changed. Seventy-two percent of those who agreed with this statement indicated that television assumed an unrealistic attitude toward the elderly. They believe that it is unrealistic for television to give so little exposure to the elderly. Then when an elderly person is shown on television they are portrayed unrealistically. Twenty-eight persons (23%) felt that television programming does not show enough of the loneliness and poverty of the elderly. While four persons (3%) believe that television concentrates too much on the poor and lonely and does not spend enough time showing the self-sufficient elderly.

Those persons who felt that television should devote more time to the elderly and their problems argued that it would make people more aware of the problems of the elderly. It would help them to learn to cope for themselves. It would also help young people realize the difficulties the elderly face and help them more.

Of the six persons who do not view this as a problem, two persons stated that the elderly are not dramatic and very few would watch a program about them. One person thought such portrayals would be depressing while another felt the elderly create their own problems.

J. Attitudes To Canadian Television

When asked if they thought there should be more Canadian content in television just over half (53%) of the respondents indicated that they agreed with the need for more Canadian content.

TABLE THIRTY

"There should be more Canadian content
in television programming"

Response	Number of responses	Percent of total
Strongly agree	7	6%
Agree	58	47%
Undecided	14	11%
Disagree	43	35%
Strongly disagree	2	2%

Table thirty-one reports the reasons given by those who agreed with the need for more Canadian content. Thirty percent of those agreeing gave reasons which can be classified as supporting the development of a Canadian television industry. The second most common reason is based upon Canadian nationalism. Closely related to these answers are those given by respondents who felt that Canadian content would make Canadians aware of their history, background, and Canadian influence. Eight percent of the

TABLE THIRTY-ONE

Reasons Given For More Canadian Content

Reason	Number of responses
1. To give the Canadian television industry a chance to grow	37
-because it's best for Canadian economy	12
-to give Canadian actors/actresses a chance to perform and become known	7
-so Canadians don't have to go to the U.S. to make a hit	5
-to develop Canadian industry	1
-because there is just as much talent here as in U.S.	1
2. For nationalistic, patriotic reasons	14
-it is best for us if programming is ours	8
-for Canadian nationalism	6
3. To develop and make Canadians aware of their identity	9
-need more Canadian influence, i.e., history, background, etc. to make us more aware of ourselves	8
-need more French-Canadian TV	1
4. Because there is too much American programming	10
-everything is oriented to the United States	4
-don't like to see so much U.S. stuff	5
-need to prevent American takeover of Canadian TV	1
5. Because Canadian television is not as violent as United States television	2
6. Agree only if changes are made	22
-if the quality of Canadian TV is improved	6
-if CBC material is improved	5
-too much sex and bad language on CBC	4
-if there is less CBC drama	2
-more documentary and W 5 type programs	4
-if more variety and less 'highbrow' material on CBC	1

of the respondents objected to television content which is oriented to the United States. One 76 year old woman commented, "We might not have as much crime if more Canadian shows were on television."

Twenty-two persons (18% of those agreeing) modified their answers stating that they agreed only if changes were made in the type of programming produced in Canada. These persons wanted the quality of Canadian programming improved. Several of them objected to the bad language and sexual content of CBC programming in particular. Others wanted less drama, more variety, and "less highbrow material on the CBC."

Persons who disagreed with the need for more Canadian produced content objected because they did not find Canadian television appealing. As shown in table thirty-two, seventy-six percent of those disagreeing believed that Canadian television is not as exciting, or good, has poor plots, is silly or stupid, and contains too much sex and drinking. Others felt that Canadian programs are too amateurish. Canadian actors and actresses lack popularity and are not professional. Three respondents were satisfied with the present balance. One individual said, "United States programming provides good entertainment and Canadian good news." Another respondent stated that "quality in programming is important and it really doesn't matter where it comes from."

TABLE THIRTY-TWO
Reasons Given For Less Canadian Content

Reasons	Number of responses
1. Because material on Canadian television is not appealing	34
-not as exciting, not as good	1
-story is not as good; no plot; no rhyme or reason to Canadian stories, especially in movies	8
-CBC drama terrible	6
-too much sex and drinking	3
-CBC not worth watching	2
-silly, stupid programs	2
-doesn't keep your attention	1
2. Because Canadian television lacks professional quality	23
-programs generally lack quality	10
-Canadian programs and actors amateurish	8
-Canadian actors/actresses lack popularity as compared to American	4
-not as refined	1
3. Because television programming is adequate now	3
-satisfied with present balance	2
-U.S. provides good entertainment and Canadian good news	1
4. Quality is important it doesn't matter where the show comes from	1

TABLE THIRTY-THREE

"There is a distinct difference between television shows produced in the United States and those produced in Canada"

Response	Number of responses	Percent of total
Strongly agree	20	16%
Agree	72	58%
Undecided	14	11%
Disagree	16	13%
Strongly disagree	2	2%

Only one-fourth of the respondents see no distinct differences between television shows produced in the United States and shows produced in Canada. Generally those persons noting a difference focused upon the production sophistication and the quality of acting in United States productions. These respondents focused upon the expensiveness of U.S. productions. Over half the reasons given for the differences were related to program quality, production sophistication, and the quality of acting. The plots of Canadian shows were perceived as dull and less exciting. The language used in Canadian shows was perceived as being rougher than that used in U. S. produced shows. Canadian writers were perceived to put more emphasis on sexual themes.

TABLE THIRTY-FOUR

Differences Between U.S. and Canadian Programming

United States Produced Shows	Canadian Produced Shows	Number of responses
More expensively produced	Less expensively produced	27
More sophisticated	More stilted; less natural sets	24
Better acting	Actors less confident	40
Generally more professional	Poorer quality	25
More action, sparkle	Duller, less exciting	15
More variety	Concentration on drama, documentaries	9
Better plots--plots appeal to audience	Poorer plots--dull	7
Language more refined	Rough language	6
More violent	Less violent	5
Programs give "surface" treatment to topics	More depth and sensi- tivity in programs	5
Less emphasis upon sex and drinking	More emphasis upon sex and drinking	4
Actors famous and well known	Actors less well known	3
Emphasis placed upon competitive values	Less emphasis upon com- petitive values	2
Phonier, plastic and slick	More true to life	2
	British influence visible	2
Greater variety in actors	Same faces all the time	1
More noise	Quieter	1
Concentration on actors	Concentration on story	1
More political	Noncontroversial	1
Enjoyable	Rougher emotionally to watch	1

On the other hand a small minority of viewers perceived that Canadian programs were "more true to life," "less phoney, plastic, or slick." They were quieter having less noise in the soundtrack. The plots of Canadian shows have more depth. They treat their characters with more sensitivity than United States writers who give a "surface" treatment to things.

Reasons for Watching Television

Included in the questionnaire which each respondent completed prior to viewing the television show was a question which sought to measure motivation for watching television. Several researchers have already linked media use with need gratification. The uses and gratification approach to the audience was surveyed earlier in this report. Basic to this theory is the understanding that people can report their motives for utilizing the media.

Researchers have begun to verify this position. Peled and Katz (1) asked Israeli's which media was most helpful in time of crisis for a) obtaining information about the situation, b) understanding the significance of what was happening, and c) relieving tension. They found that people used the radio to obtain information about the situation. Television was utilized for tension release and interpretation. Radio, newspapers, and interpersonal conversation were almost equal to television for interpretation and understanding what was happening. Peled and Katz did find social class differences with the educated person using radio as the media for information while the less educated relied upon television. Children showed a primary need for tension release during the crisis period which Peled and Katz studied. Television was used to meet this need with some viewing all the children's programs that were broadcast from 8:00 A.M. to 5:30 P.M. when their school was

closed during the crisis.

Greenberg and Dominick (2) found differences in motivation for television watching between lower income white and black teenagers and middle income teenagers. Middle income teenagers were least dependent upon television while lower income black teenagers were most dependent upon it. Lower income white teenagers fell between the two groups on their dependency upon television. The more disadvantaged teenagers sought "school-of-life" gratifications from television as well as excitement and thrills fulfillment.

Greenberg (3) also reports a study which measured viewing gratifications of children in Great Britain. He compared the differences between three age groups in the gratifications which television viewing fulfilled. Comparing television viewing preferences with aggressive attitudes it was found that children who watched television for excitement were more likely to watch violent television content and have aggressive attitudes.

The present survey drew upon the five functions of television viewing delineated by Greenberg. The questionnaire developed was similar to the Greenberg questionnaire. It asked respondents to indicate if the motivation for viewing television was true for them. Reasons were drawn from Greenberg's research and other studies consulted while preparing the questionnaire. Each respondent was also asked to indicate specific shows which they watched for

specific reasons. In other words, if a respondent checked that they watched television "because it relaxes me," they were asked to name a specific show which they watched for relaxation, or a specific type of show which was watched for relaxation.

The data was analyzed in three ways. First, an analysis was conducted comparing program type given in response to the questionnaire with each type of reason. Secondly, a factor analysis was conducted to analyze the factor structure of motivations for watching television. Finally, a correlation analysis was conducted to compare the viewing preferences of respondents with their reasons for watching television.

A.1. Reasons Given For Watching Particular Programs

While every respondent completed this portion of the questionnaire not every respondent took the time, or could provide answers, to name specific shows for each reason for viewing television. The analysis of data reported in table thirty-five reflects this inability to name specific programs which are watched with specific motivations in mind.

People were clearest about the motivation for watching news programs and public affairs and documentaries. These programs fulfill a surveillance function in that these respondents report watching them to learn what is going on in the world. Forty-six percent (46%) of the respondents

TABLE THIRTY-FIVE
Reasons For Watching Television

Reason for watching	Type of program	Number of responses
1. Because it relaxes me		69
	-situation comedy	22
	-musical and variety	13
	-soap operas	9
	-drama	7
	-sports	7
	-crime	4
	-religious	3
	-other	
	<u>The Nature of Things</u>	1
	<u>Merv Griffin</u>	1
	<u>Cartoons</u>	1
	<u>Movies</u>	1
2. Because it is almost like a friend		24
	-public affairs and documentaries	7
	-situation comedy	5
	-instructional (Mr. Chips)	3
	-religious	2
	-other	
	<u>Marcus Welby M.D.</u>	2
	<u>Lawrence Welk</u>	1
	<u>Movies</u>	1
	<u>Talk shows</u>	1
	<u>The Waltons</u>	1
	<u>Soap operas</u>	1
3. Because I learn from watching it		76
	-public affairs and documentaries	50
	-news	7
	-instructional	3
	-panel shows	4
	-game shows	3
	-talk shows	2
	- other	
	<u>Another World</u>	1
	<u>Comedy</u>	1
	<u>Commercials</u>	1
	<u>The Waltons</u>	1

-table thirty-five-

4. Because it is a habit	15
-Soap operas	8
-Other	
<u>World of Disney</u>	1
<u>Marcus Welby M.D.</u>	1
<u>Kojak</u>	1
<u>Headline Hunters</u>	1
News	1
Football	1
J. Cousteau	1
5. Because it helps me forget my problems	13
-situation comedy	6
-musical and variety	2
-Soap operas	2
-Other	
<u>Marcus Welby M.D.</u>	1
<u>The World of Disney</u>	1
News	1
Football	1
<u>Barney Miller</u>	1
6. Because I want to know what is going on in the world	109
-news programs	57
-public affairs and documentaries	47
-sports	5
7. Because it excites me	39
-sports	21
-crime	8
-movies	2
-drama	1
-adventure	1
-panel shows	1
-sex	1
8. Because it helps me forget I am alone	4
-drama	1
-movies	1
-mysteries	1
-Pig 'n Whistle	1
9. Because I just like to watch it	51
-situation comedy	13
-sports	8
-musical and variety	7
-children's shows	5
-crime shows	5

-table thirty-five-

9. Because I just like to watch it (continued)	
-drama	5
-soap operas	4
-other	
adventure	1
J. Cousteau	1
movies	1
westerns	1
10. When I am bored	9
-anything	2
-adventure	1
-crime shows	1
-situation comedy	1
-medical shows	1
-soap operas	1
-variety shows	1
11. Because it calms me down	2
-adventure shows	1
-drama	1
12. When there is no one to talk to	10
-soap operas	2
-sports	2
-anything	1
-crime shows	1
-situation comedy	1
-medical shows	1
-musicals	1
13. Because it is thrilling	20
-crime shows	6
-sports	5
-situation comedy	3
-anything	2
-drama	2
-news specials	1
-Sonny and Cher	1
14. Because it passes the time away	9
-soap operas	5
-drama	1
-Get Smart	1
-Rhoda	1
-Switch	1

-table thirty-five-

15.	So I can get away from the rest of the family	0
16.	Because it gives me ideas	19
	-public affairs and documentaries	7
	-instructional	4
	-adventure	2
	-panel shows	2
	-situation comedy	1
	-musicals	1
	-religious	1
	-Channel 8 TV	1
17.	Because it gives me something to do	4
	-instructional	1
	-musical shows	1
	-Switch	1
	-anything	1
18.	So I can learn to do things	8
	-instructional	5
	-educational	3
19.	Because I don't have to do anything when I watch television	3
	-situation comedy	1
	-musical shows	1
	-panel shows	1
20.	So I can be alone	0
21.	Because it stirs me up	2
	-Hockey	1
	-J. A. Cameron	1
22.	Because it makes me feel less lonely	0
23.	Because I enjoy watching	48
	-situation comedy	17
	-crime shows	6
	-musical and variety	6
	-soap operas	6
	-drama	5
	-religious	2
	-sports	2
	-adventure	1
	-children	1
	-panel shows	1
	-public affairs and documentaries	1

-table thirty-five-

24.	So I can get away from what I am doing	4
	-soap operas	3
	-situation comedy	1
25.	Because it is nice to have another voice in the house	5
	-musical and variety shows	2
	-talk shows	2
	-drama	1
26.	Because it is so much fun	16
	-situation comedy	7
	-game shows	6
	-crime shows	1
	-drama	1
	-sports	1
27.	Because it is a pleasant rest	13
	-soap operas	4
	-musical and variety	3
	-children's shows	1
	-drama	1
	-situation comedy	1
	-panel shows	1
28.	Because it teaches me things I didn't learn in school	11
	-public affairs and documentaries	7
	-panel shows	2
	-drama	1
	-talk shows	1
29.	When I have nothing better to do	13
	-musical and variety shows	3
	-soap operas	3
	-crime shows	2
	-movies	2
	-adventure	1
	-situation comedy	1
	-anything	1
30.	Because it helps me learn about myself	5
	-public affairs and documentaries	3
	-talk shows	1
	-sports	1

-table thirty-five-

31.	Because it helps me to forget about my problems in my work	3
	-drama	1
	-Hockey	1
	-medical shows	1
32.	So I can learn about what could happen to me	9
	-public affairs and documentaries	5
	-crime shows	4

specifically said news programs were watched "because I want to know what's going on in the world." When documentaries, public affairs, and sports programs are included in the analysis these programs were linked with this reason for watching television by eighty-eight percent (88%) of the respondents.

The next most common reason for watching television was for relaxation. Several different types of programs are used to fulfill this function. Soap operas were mentioned most often by women. Apparently many of them relax in the afternoon while watching a soap opera. Musical and variety shows are also seen as fulfilling this function. Situation comedies were used both for relaxation and entertainment.

The third function which these viewers felt television met was their need for information. Again public affairs and documentaries were seen to fulfill the learning

TABLE THIRTY-SIX

Reasons For Watching TV By Type of Program

Type of Program	Reasons given for watching	Number of responses
1. <u>News Programs</u>		
	-Because I learn from watching it	7
	-Because I want to know what's going on in the world	57
	-Because it is thrilling	1
2. <u>Public Affairs and Documentaries</u>		
	-Because it is almost like a friend	7
	-Because I learn from watching it	50
	-Because I want to know what is going on in the world	47
	-Because I just like to watch it (especially J. Cousteau)	1
	-Because it helps me learn about myself	3
	-So I can learn about what could happen to me	5
3. <u>Daytime Soap Operas</u>		
	-Because it relaxes me	9
	-Because I learn from watching it (especially Another World)	1
	-Because it is a habit	8
	-Because I just like to watch it	4
	-When I am bored	10
	-When there is no one to talk to	2
	-Because it passes the time away	5
	-Because it is a pleasant rest	4
	-When I have nothing better to do	3
	-Because I enjoy watching	6
	-So I can get away from what I am doing	3
	-Because it helps me forget my problems	2
4. <u>Musical and Variety Shows</u>		
	-Because it relaxes me	13
	-Because it almost like a friend (especially Lawrence Welk)	1
	-Because it helps me forget my problems	2
	-Because I just like to watch it	7
	-When I am bored	1
	-When there is no one to talk to	1

-table thirty-six-

5. Sports

-Because it relaxes me	7
-Because it is habit (especially football)	1
-Because I want to know what is going on in the world	5
-Because it excites me	21
-Because I just like to watch it	8
-When there is no one to talk to	2
-Because it is thrilling	5
-Because it stirs me up (esp. hockey)	1
-Because it is so much fun	1
-Because it helps me learn about myself	1
-Because it helps me forget my problems in my work (especially hockey)	1

6. Situation Comedies

-Because it relaxes me	22
-Because it is almost like a friend	5
-Because it helps me forget my problems	6
-Because I like to watch it	13
-When I am bored	1
-When there is no one to talk to	1
-Because it is thrilling	3
-Because it passes the time away (esp. Rhoda)	1
-Because I enjoy watching	17
-So I can get away from what I am doing	1
-Because it is so much fun	7
-When I have nothing better to do	1
-Because it is a pleasant rest	1

7. Medical Shows (especially Marcus Welby)

-Because it is almost like a friend (especially Marcus Welby)	2
-Because it helps me forget my problems	1
-When I am bored	1
-When there is no one to talk to	1
-Because it helps me forget about my problems at work	1

8. Children's Shows (The World of Disney)

-Because it is a habit	1
-Because I just like to watch it	5
-Because I enjoy watching it	1
-Because it is pleasant rest	1

9. Drama

-Because it relaxes me	7
-Because it is almost like a friend (especially the Waltons)	1

-table thirty-six-

-Because it excites me	1
-Because it helps me forget I am alone	1
-Because I just like to watch it	5
-When I am bored	1
-Because it calms me down when I am angry	1
-Because it is thrilling	2
-Because it passes the time	1
-Because I enjoy watching	5
-Because it is nice to have another voice in the house	1
-Because it is so much fun	1
-Because it is a pleasant rest	1
-Because it teaches me things	1
-Because it helps me forget about my problems in my work	1
10. <u>Adventure</u>	
-Because it excites me	1
-Because I just like to watch it	1
-When I am bored	1
-Because it calms me down when I am angry	1
-Because it gives me ideas	1
-Because I enjoy watching	1
-When I have nothing better to do	1
11. <u>Crime Shows</u>	
-Because it relaxes me	4
-Because it excite me	8
-Because I just like to watch it	5
-When I am bored	1
-When there is no one to talk to	1
-Because I enjoy watching	6
-Because it is so much fun	1
-When I have nothing better to do	1
-So I can learn about what could happen to me?	
12. <u>Game Shows</u>	
-Because I learn from watching it	1
-Because it is so much fun	6
13. <u>Panel Shows</u>	
-Because I learn from watching it	4
-Because it is habit (especially Headline Hunters and Front Page Challenge)	2
-Because it excites me	1
-Because it gives me ideas	2
-Because I don't have to do anything when I watch television	1
-Because it teaches me things I didn't learn in school	2

-table thirty-six-

14.	<u>Talk Shows</u>	(Merv Griffin)	
	-Because it relaxes me		1
	-Because it is almost like a friend		1
	-Because I learn from watching it		2
	-Because it is nice to have another voice in the house		2
	-Because it teaches me things I didn't learn in school		1
15.	<u>Religious Shows</u>		
	-Because it relaxes me		3
	-Because it is almost like a friend		2
	-Because it gives me ideas		1
	-Because I enjoy watching		2
16.	<u>Instructional</u>		
	-Because it is almost like a friend		3
	-Because I learn from watching it		8
	-Because it gives me ideas		4
	-Because it gives me something to do		1
	-So I can learn how to do things		5
17.	<u>Animated Shows</u>	No responses	

TABLE THIRTY-SEVEN

Reasons For Which No Program Type Was Given

Reason
15. So I can get away from the rest of the family
20. So I can be alone
22. Because it makes me less lonely

or teaching function. Instructional shows were named as fulfilling this function. Several people also stated that they learned from watching panel shows and game shows. These shows--instructional and panel--help people to fill in the gaps in their knowledge. A few believe that they learn things from television which they could not learn, or did not learn in school.

Finally people watch television simply because they enjoy watching it. This is especially true of soap operas, situation comedies, adventure shows, and crime shows. Men indicated that sports shows fulfilled the enjoyment function. Musical and variety shows were another type of show that people watched simply for enjoyment.

B. The Factor: Analysis of the Reasons For Watching

A principle axis factor analysis was performed with varimax rotation, employing a Kiel-Wrigly criterion of two principal loadings per factor, as in the previous factor analysis. Only two of the variables loaded on more than one factor. None of them loaded on three factors. Nine factors emerged with each containing more than two major principal loadings. Table thirty-seven reports the major factor loadings for each reason for viewing television.

TABLE THIRTY-EIGHT

Factor Analysis of Reasons For Watching Television

Reasons	Factor Loadings								
	1	2	3	4	5	6	7	8	9
12 when there is no one to talk to	.70	.02	.04	.18	.24	.20	.08	-.00	-.00
23 nice to have another human voice in house when alone	.59	.29	.10	.16	.09	.18	-.04	.14	.07
10 when I am bored	.56	.03	.14	.06	.10	.33	.29	.17	.12
22 it makes me feel less lonely	.49	.04	.07	.18	-.12	.17	.09	.24	.15
8 it helps me forget I am alone	.49	.01	.22	.26	-.04	-.03	.19	.17	.44
31 helps me for- get my prob- lems in my work	.41	.18	.16	.19	.13	.02	.17	.35	.28
28 teaches me things I did- n't learn in school	.14	.71	.16	.11	-.03	.10	.14	.18	-.00
18 so I can learn to do things I haven't done before	.34	.65	.18	.00	.01	.04	.04	.22	-.01
6 want to know what is going on in world	-.14	.49	.04	.06	.26	.14	-.12	-.05	.17
31 helps me learn about myself	.26	.48	.08	.11	.04	-.05	.04	.41	.03
3 I learn from watching it	-.08	.50	-.06	.03	.22	-.11	-.02	-.06	.18
16 it gives me ideas	.10	.26	.51	.16	.07	-.01	.02	.07	-.03

		-table thirty-eight-								
Reasons		1	2	3	4	5	6	7	8	9
27	it's a pleasant rest	.17	.18	.50	.06	.06	.35	.25	.14	.04
1	it relaxes me	.06	-.02	.44	.07	.20	.13	.08	.06	.11
20	so I can be alone	.37	.09	.13	.62	.08	.12	-.02	.07	.08
24	so I can get away from what I am doing	.02	.17	.05	.51	.11	.17	.19	.26	.02
21	it stirs me up	.04	.09	.26	.50	-.05	.06	.37	.19	.19
23	I enjoy watching it	.02	.15	.26	.06	.60	.21	.16	.03	-.04
9	I just like to watch	.16	.14	.07	.18	.59	.11	.03	.05	-.02
26	it's so much fun	.14	.06	.19	-.07	.45	.02	.15	.49	.12
17	gives me something to do	.21	.04	.21	.18	.26	.63	.14	.14	.14
14	passes the time away	.31	-.11	.30	.03	.20	.54	.10	.03	.05
19	I don't have to do anything when I watch it	.15	.05	.05	.44	.03	.50	-.06	.08	-.01
29	when I have nothing better to do	.30	.17	-.04	.14	.12	.48	.42	.02	.06
7	it excites me	.05	-.02	.07	.09	.04	.11	.53	.05	.17
13	it is thrilling	.14	.03	.22	.26	.29	.01	.53	.18	-.04
4	it is a habit	.13	.03	-.05	.25	.03	.26	.21	.56	.13
32	I can learn about what could happen me	.16	.24	.28	.06	-.01	.05	-.02	.55	.06
2	almost like a friend	.15	.21	.00	.06	-.07	.06	.15	.08	.58
5	helps me forget my problems	.06	.03	.43	.05	.11	.13	.14	.14	.45

Factor one is the largest factor accounting for fifty percent of the explainable variance. Again if one considers only factor loadings of .40 or better, six reasons load on this factor. Factor one may be named the loneliness factor. Each of the items relates to using the television to forget about being lonely and have another human voice in the house.

Factor two consists of five items and accounts for eleven percent of the explainable variance. This factor may be named the information gathering, or learning, function. Each of the items relates to learning about what is going on in the world and getting new ideas. This factor also includes the item about learning from television things which were not learned in school.

Factor three consists of two items which relate to relaxation. Item sixteen, "because it gives me ideas," also loads on this factor. This factor accounts for eight percent of the explainable variance. It may be named the relaxation factor.

Factor four consists of three items and accounts for seven percent of the explainable variance. This is an escape factor. Here people are using television to get away from what they are doing. The last item, "because it stirs me up," would suggest that it is a change of pace. It could well be called an activation factor focusing upon the individuals need to be alone with a new activity which raises the physical or emotional activation level.

Factor five also consists of two strong items and another which loads on this factor as well as on factor eight. These items are "because I enjoy watching it," "because I just like watching," and "because it is so much fun." It would appear proper to call this the enjoyment factor. Here people watch television simply for the enjoyment of watching it. It is fun for them and they like to watch it.

Factor six has two items which load strongly on it and two which load on this factor and one other. Factor six accounts for five percent of the explainable variance. The items loading on this factor are "because it gives me something to do," "because it passes the time away," "because I don't have to do anything else when I am watching it," and "when I have nothing better to do." This factor can be called a passing the time with television factor. Here the individual indicates that he/she watches television because there is nothing else to do and it helps pass the time.

Factor seven has two items which load on it and explains four percent of the variance. It is an excitement factor with the following items: "because it excites me," "because it is thrilling." This factor correlates with watching crime shows for men and watching soap operas for women. This appears, therefore, to be a specialized factor relating to excitement gained from watching specific types of shows.

Factor eight has two variables loading on it along with several others which also load on another factor. The items are "because it is a habit," "so I can learn about what could happen to me," "because it is so much fun," "because it helps me learn about myself," and "because it helps me forget about my problems at my work." Each of these items relates to self-knowledge. This is the self-knowledge factor and self-expression factor. The individual is using television to learn about oneself but such learning appears to occur from habitual viewing which the person likes because it is fun.

Factor nine is the weakest of all factors. One item loads significantly on it and two others load on it with loadings of another factor also. The items loading on this factor are "because it is almost like a friend," "helps me to forget my problems," and "because it helps me forget I am alone." This might be called the alienated viewer factor. The social isolate who is alone, uses the television as a human surrogate, thus forgetting about being alone and friendless.

The mean factor scores for each of these factors are much lower than those reported by Greenberg in similar research. The mean scores for each factor range from 3.00 to 1.30, when a score of 4.00 is given for indicating that the reason is the respondents own reason or a score of 1.00 for not true for the respondent at all. This may indicate that this particular format may not be the best

one for studying adult motivations. Although Greenberg's research indicates that there is a corresponding decrease in mean factor value with increasing age. This data continues the trend with age discovered by Greenberg indicating that as one grows older different motivations, or gratifications, decrease in importance. Table thirty-nine gives the factor-item means for this group of respondents. If importance is indicated by strength of the factor-item mean then factor five is the most important for these adult viewers. In other words, the data indicates that adults watch television first for enjoyment, secondly for relaxation, and thirdly for information. Other gratifications may be important given the situation in which the adult finds him/herself and given the personality of the adult viewer.

TABLE THIRTY-NINE

Factor-item Means for Adults

Factor	Average item score	Factor	Average item score
5 - enjoyment	2.45	7 - excitement	1.65
3 - relaxation	2.39	9 - human surrogate	1.63
2 - information	2.30	1 - loneliness	1.59
6 - passes time	1.98	4 - escape	1.30
8 - self-information	1.70		

C. Analysis of reasons by comparison with viewing preference

Interesting patterns begin to emerge from the data when a comparison is made between steady viewing of a particular type of television show and the reasons given for watching television. Since several of these patterns are central to the focus of this study a general description will be given of each viewing preference including not only the reasons for watching television but also responses to attitudinal statements, the fortress mentality statements, perceived reality of television, and general viewing responses.

1. The Viewer Who Prefers Watching Crime Shows

The regular viewer of crime shows among these respondents is slightly younger than other viewers but not significantly younger. The data does not show any clear tendency for younger viewers to watch more crime shows as did, for example, Greenberg and Gordon's respondents(4). They do tend to be persons who watch more television than other respondents, i.e., the correlation between hours spent watching television and viewing crime shows was a significant one ($r = .27$). When they are not watching crime shows they tend to watch shows that are similar to crime shows in action, e.g., adventure shows, adult situation comedies, medical shows, sports, and children's shows (see table forty).

TABLE FORTY
Correlations Between Watching Crime Shows
and Other Types of Programs

Type of Program	Pearson Product Moment Correlation
Adventure Shows	.41
Animated Shows	.28
Situation Comedies (repeats)	.33
Situation Comedies	.24
Medical Shows	.27
Drama	.23
Sports	.21
Children's Shows	.20

(Please note: To save space and the reader's patience, only correlations over 0.20 will be reported in most tables. A correlation of this size explains four percent of the explainable variance. While correlations larger than .18 are statistically significant an arbitrary decision has been made by the author to report only correlations of this magnitude. The non-technical reader should realize by now that Pearson Product Moment Correlations between $+.18$ and $-.18$ are not different from zero and signifies that there is no relationship between the two variables.)

Persons who watch crime shows do so because they enjoy them and find them exciting (see table forty-one). Watching crime shows also allows the viewer to forget about problems at work. Generally however the correlations indicate that the viewing of crime shows relates to three of the factors distinguished by the factor analysis-- enjoyment, passing time, and escape.

TABLE FORTY-ONE

Correlations Between Watching Crime Shows
and Reasons For Watching Television

Reason For Watching Television	Pearson Product Moment Correlation
23 Because I enjoy watching it	.38
14 Because it passes the time away	.34
17 Because it gives me something to do	.31
13 Because it is thrilling	.30
5 Because it helps me forget my problems	.27
7 Because it excites me	.25
9 Because I just like to watch it	.25
12 When there is no one to talk to	.25
31 Because it helps me forget about my problems in my work	.24
26 Because it is so much fun	.20
29 When I have nothing better to do	.20

When asked to estimate the amount of violent content to be found in both Canadian and United States programming these viewers tended to estimate less violence. This conforms with previous research which shows that viewers of violent shows perceive less violence in the media because of desensitization.

If the previous research is correct then viewers of crime shows should agree with those questions which seek to measure a fortress mentality. The respondents of this survey who watch crime shows do not display this phenomena (see table forty-two). Even though they watch violent programs regularly they do not agree with any of the fortress

mentality statements. There is even a slight tendency,

TABLE FORTY-TWO
Correlations Between Watching Crime Shows
and Fortress Mentality Statements

Statement	Pearson Product Moment Correlation
27. The world is a dangerous place to be	.04
28. Violence is unavoidable in Canadian society	.13
34. It is safe to walk the downtown streets of a large city at night	.07
35. It is increasingly necessary to have a gun in one's home for protection of self and family	.10
37. School age children are not safe outside their own neighborhood without an adult	.03
38. Violence and aggression are good ways to deal with conflict	.05
45. If asked for a cigarette by a stranger on a downtown city street, I would hurry on by without stopping for he might be a mugger	-.17

although it is not significant statistically, for viewers of crime shows to show trust of a stranger they meet on a downtown city street. This is the exact opposite of the way in which persons with a fortress mentality should act.

Again those persons who view crime shows regularly do not perceive that television content is true to life (see table forty-three). They also know, or apparently

TABLE FORTY-THREE

Correlations Between Watching Crime Shows
and Perceived Reality of Television Content

Statement	Pearson Product Moment Correlation
17. Events depicted in television families, such as the Bunkers and Jeffersons, are just like things which happen in real life families	.07
19. The fighting on television is just like the fighting in real life	-.03
21. The amount of violence depicted on television is a realistic reflection of the amount of violence in Canadian society	.06
23. Violent actions portrayed on television usually involve people who do not know each other well	.01
25. Crimes of violence are hardly ever between relatives in real life	-.21*
40. It is quite common for the victim of a violent action to not know the aggressor.	.13*

*indicates correlations which are statistically significant at the .05 level

know, that violent crimes often occur between relatives in real life. Although this is contradicted somewhat by the slightly significant correlation indicating agreement with the last statement.

Regular viewers of crime shows feel that there are too many documentaries on Canadian television. They would also like to see more excitement in television shows. They believe that they "can watch all kinds of television shows

without them causing me to act similarly". They also disagree with statement twenty-two, "to decrease the amount of painful and harmful action in society television violence should be censored."

The viewer of crime shows disagrees with the statement that more Canadian programming was needed on Canadian television. They were also more likely to agree that television makes a good babysitter. They disagree with the statement that television is intellectually insulting.

Generally the picture which emerges from the data of the viewer who prefers to watch crime shows is one who watches crime shows for relaxation and excitement. They do not perceive that television shows are realistic or true to life. They do not agree with any of the fortress mentality questions. They enjoy the present state of television programming, do not want more Canadian programming, and may use television as a babysitter for their children.

2. The Regular Viewer of Soap Operas

The regular viewer of soap operas is more likely to be a woman than a man ($\chi^2 = 18.50$, 3 d.f.; $p < .001$: Contingency Coefficient - $C = .36$). Table forty-four reports the correlations between watching soap operas and reasons for watching television. The viewer of the afternoon soap opera uses television for relaxation--as a rest

(Note for the non-technical reader: the contingency coefficient is similar in meaning to the correlation coefficient. It expresses the relationship between being female and watching soap operas.)

TABLE FORTY-FOUR

Correlations Between Watching Soap Operas
and Reasons For Watching Television

Reasons	Pearson Product Moment Correlation
27. Because it is a pleasant rest	.41
22. Because it makes me feel less lonely	.37
14. Because it passes the time away	.34
4. Because it is a habit	.33
11. Because it calms me down when I am angry	.32
23. Because I enjoy watching	.31
2. Because it is almost like a friend	.29
17. Because it gives me something to do	.29
13. Because it is thrilling	.29
9. Because I just like to watch it	.28
25. Because it is nice to have another human voice in the house	.28
10. When I am bored	.28
32. So I can learn about what could happen to me	.27
8. Because it helps me forget I am alone	.26
21. Because it stirs me up	.26
11. So I can learn how to do things I haven't done before	.24
26. Because it is so much fun	.23
5. Because it helps me forget my problems	.20

from the daily activities. It also helps the viewer to escape the boredom of doing housework. It would appear that many viewers develop a bond of friendship with the

characters on the soap opera. Watching soap operas fulfills needs of loneliness, relaxation, escape from chores, and information about oneself.

Viewers of soap operas agreed that television makes a good babysitter. In fact of all groups of viewers they agreed the most. Only forty-seven percent of the respondents agreed with the statement that television made a good babysitter. Forty-eight percent disagreed with it. So the sample was divided rather equally over this question.

Persons who agreed that television makes a good babysitter stated that they felt it keep children occupied while entertaining them. It is relaxing for children. It helps harried mothers. The mother always knows where the children are when they are watching television.

Nineteen respondents (33% of those agreeing with statement) qualified their response to say that only certain shows were good for children to watch. They especially named Sesame Street and Mr. Dress-Up. Thus these respondents were saying that television made a good babysitter but only when children's programs were being broadcast.

Those persons who disagreed with using television as a babysitter stated that it was a poor substitute for a human being. That the duties of a baby sitter were too complex and television could not provide the love and affection children need. These people felt that it was

better for children to go outside and play. Sixteen of these respondents (27%) believe that parents should censor their children's television viewing. As two respondents put it, "Kids will end up idiots if they watch too much TV."

3. The Regular Viewer of Adult Situation Comedies

Viewers of adult situation comedies give many of the same reasons for watching television as those who watch soap operas and crime shows. They watch because it is a habit. It also helps them to pass the time and gives them something to do. They watch because it is enjoyable, relaxing, and passes the time. They do not indicate any tendency to watch because they have problems or out of boredom.

TABLE FORTY-FIVE
Correlations Between Watching Adult Situation Comedies
and Reasons For Watching Television

Reason	Pearson Product Moment Correlation
14. Because it passes the time away	.36
13. Because it is thrilling	.28
4. Because it is a habit	.26
17. Because it gives me something to do	.22
23. Because I enjoy watching it	.22
9. Because I just enjoy watching	.21
27. Because it is a pleasant rest	.20
12. When there is no one to talk to	.20

4. The Regular Viewer of Situation Comedies

It will be recalled that for the purpose of this study the category situation comedy was divided into two distinct types of shows, i.e., adult situation comedies and family situation comedies. What reasons for watching television correlated with watching family situation comedies? Table forty-six reports the significant correlations.

TABLE FORTY-SIX
Correlations Between Watching Family Situation Comedies
and Reasons For Watching Television

Reasons	Pearson Product Moment Correlation
23. Because I enjoy watching it	.31
10. When I am bored	.28
12. When there is no one to talk to	.27
17. Because it gives me something to do	.27
14. Because it passes the time away	.23
20. Because it is so much fun	.21
19. Because I don't have to do anything when I watch	.21
17. Because it gives me something to do	.20

Compared to the regular viewer of adult situation comedies who watches for relaxation and enjoyment, these viewers watch because it passes the time. It is fun to watch and enjoyable but less habitual than viewing adult

situation comedies.

Viewers of both types of situation comedy agree that television makes a good babysitter. They do not however show any significant propensity to share the other viewers of crime shows or soap operas.

5. The Person Who Views Public Affairs Programming and Documentaries

Persons who indicated that they watched public affairs programs and documentaries often show slightly different attitudes towards television programming than those viewers previously discussed. These are viewers who use television as a source of information (see table forty-seven). They watch television because they learn from it. Public affairs programs and documentaries help them to know what is going on in the world. They do not watch because they are bored, need excitement, or have nothing better to do with their time. They like watching this type of program but their motivation for watching comes from their need to know and develop new ideas about the world.

Viewers who indicated that they regularly watch crime shows, soap operas, musical and variety shows, situation comedy repeats, and sports all disagreed with the statement that television is intellectually insulting. However, viewers of public affairs programs and documentaries regularly tended to agree rather strongly that television is intellectually insulting. No other group of

TABLE FORTY-SEVEN

Correlations Between Watching Public Affairs Programs
and Documentaries and Reasons For Watching Television

Reasons	Pearson Product Moment Correlation
3. Because I learn from watching it	.32
6. Because I want to know what is going on in the world	.39
7. Because it excites me	-.20
29. When I have nothing better to do	-.22

viewers agreed with this position. Thirty-two percent of those agreeing with the statement that television is intellectually insulting said that they found commercials to be insulting. Eighteen percent of those agreeing said they found television insulting when people were degraded, insulted, or exploited. Four persons specifically mentioned situation comedies produced in the United States which made fun of ethnic groups, e.g., All In The Family. Ten percent of those agreeing said that television was insulting when it talked down to people. That it is often geared to the mentality of a grade five intelligence or was comparable to a "Harlequin Romance." Six percent said there was no intellectual depth to television programming. That television shows do not stimulate thought. That they oversimplify life and society. Another six percent felt that television has an unrealistic interpretation of life.

That television shows divide society into stereotyped good guys and bad guys with the good guys always winning. That medical shows in particular present ideal situations which never happen in real life. That police shows simplify life too much. Specific programs that were mentioned as especially insulting were Adam 12, Monty Python's Flying Circus, Funny Farm, and the Sonny and Cher Show.

The regular viewer of public affairs programming and documentaries uses television for different reasons than viewers of other types of shows. They seek information from television. They are critical of television programming. They want more Canadian content. They believe changes need to be made in television content. They do not believe in using television as a babysitter. They especially do not watch television for excitement or because there is nothing else to do.

This review has shown that different types of television programming do indeed fulfill different needs in the life of the television viewer. It is possible to delineate different dimensions of needs and gratifications which television viewing fulfill.

Footnotes

1 Tsiyona Peled and Elihu Katz, "Media Functions in Wartime: The Israel Home Front In October 1973," in Jay G. Blumler and Elihu Katz, editors. The Uses of Mass Communications. (Beverly Hills: Sage Publications, 1974,) pp. 49 - 69.

2 Bradley S. Greenberg and Joe Dominick, "Racial and Social Class Differences in Teenagers' Use of Television," Journal of Broadcasting, 13, (Fall) 1969, 331 - 334.

3 Bradley S. Greenberg, "Gratifications of Television Viewing and Their Correlates for British Children," in Jay G. Blumler and Elihu Katz, editors. The Uses of Mass Communications. (Beverly Hills: Sage Publications, 1974) pp. 71 - 92.

4 Greenberg and Gordon, op. cit.

Correlates of Hours Spent Watching Television

What is the relationship between extensive television viewing and responses to the questionnaire? As has already been shown, regular viewers of crime shows do not possess a fortress mentality. The question still remains if extensive viewing of television has an effect upon the fortress mentality.

Hours spent watching television correlate positively with all of the types of television shows except for public affairs programs and documentaries, and religious shows. Watching extensive television relates positively to agreement with the statement that there is enough variety on television. It is also related to agreement with the statement, "I like to have the t.v. running while I am in the house but I really don't care what program is on." There are no significant relationships between extensive television viewing, authoritarianism, anomia, and pollyanna.

TABLE FORTY-EIGHT
Correlations Between Hours Watching Television
Authoritarianism, Anomia, and Pollyanna

Personality Variable	Pearson Product Moment Correlation
Authoritarianism	.14
Anomia	.08
Pollyanna	.04

TABLE FORTY-NINE
Correlations Between Hours Watching Television
and Fortress Mentality Statements

Statement	Pearson Product Moment Correlation
27. The world is a dangerous place	.01
28. Violence is unavoidable in Canadian society	.10
31. It is safe to walk the downtown streets of a large city at night	-.05
35. It is increasingly necessary to have a gun in one's home for protection of self and family	.26*
37. School age children are not safe outside their own neighborhood without an adult	.16
38. Violence and aggression are good ways to deal with conflict	.07
45. If asked for a cigarette by a stranger on a downtown city street, I would hurry on by without stopping for he might be a mugger	.20*

* $p \leq .05$

Respondents who report watching extensive television agree with two of the seven statements used to measure the fortress mentality. While this is significant it certainly is not the overwhelming evidence for a strong relationship between amount of time spent viewing television and the fortress mentality which Gerbner reports. It is clear that extensive viewing of television by itself cannot explain the fortress mentality.

TABLE FIFTY
Correlations Between Hours Watching Television
and Perceived Reality of Television Content

Statement	Pearson Product Moment Correlation
17. Events depicted in television families, such as the Bunker or Jeffersons, are just like things which happen in real life	.26*
19. The fighting on television is just like fighting in real life	.13
21. The amount of violence depicted on television is a realistic reflection of the amount of violence in Canadian society	.22*
23. Violent actions portrayed on television usually involve people who do not know each other	.06
25. Crimes of violence are hardly ever between relatives in real life	.21*
40. It is quite common for the victim of a violent action to not know the aggressor	.16

* $p \leq .05$

Persons who watch more television perceive more reality in television content. They perceive that television families are portrayed in a realistic, true to life fashion. They do not perceive that the fighting on television is realistic. They do tend, however, to believe that television content portrays life as it really is in Canada. They also accept the television view that crimes of violence occur between strangers and not relatives.

The question remains if this is the result of the watching television or some other variable. It has already been shown that education and social class are correlated with watching television. Perhaps these effects are the result of a limited education or social class. By partialing out the effects of education from the correlation coefficient between hours and agreement with the fortress mentality an assessment can be made of the relationship of these two variables with one another. Table fifty-one reports the partial correlations for those items in the two groups of items--fortress mentality and reality--which showed a significant correlation with time spent watching television. A partial correlation is used when one wishes to assess the relationship between any two of three variables which are related with one another. It allows for this assessment by removing the effects of the third variable from the two variables under consideration.

TABLE FIFTY-ONE

Partial Correlations Between Hours
And Fortress Mentality, Reality,
Controlling For Education
and Occupation

Statement	Partial Correlation controlling	
	Occupation	Educational
35 The world is dangerous place	.20*	.16
45 If asked for a cigarette....	.12	.12
17 Events depicted in television....	.21*	.20*
24 The amount of violence depicted....	.09	.09
25 Crimes of violence are hardly....	.13	.07

Table fifty-one shows that when the effects of occupation are controlled for, only two of the five statements still correlate significantly with amount of time spent watching television. When the level of education is removed from the two variables only one item still has a significant correlation with amount of time spent watching television. Thus it is safe to conclude that amount of time spent watching television is not the cause of accepting beliefs related to a fortress mentality. Rather these beliefs are related to a low level of education. Social economic status also helps to explain the fortress mentality. Only with item number seventeen is there a significant relationship between perceived reality of television content and amount of time spent watching television. However, this relationship is not strong as the correlation coefficient only explains four percent of the variance.

Table fifty-two reports the correlations between amount of time spent watching television and reasons for viewing. These are viewers who relax with television. They enjoy watching television. It is fun and pleasant. Watching television also tends to help them escape from their problems.

This same attitude is shown in their responses after watching the pretaped shows used in this study. There are no significant relationships between amount of television watched and self-descriptions before watching the show. After the show these respondents report that they are more

TABLE FIFTY-TWO

Correlations Between Hours Spent Watching Television
and Reasons For Viewing

Reasons For Viewing	Pearsons Product Moment Correlation
13. Because it is thrilling	.35
14. Because it passes the time	.35
23. Because I enjoy watching it	.32
17. Because it gives me something to do	.30
26. Because it is so much fun	.30
27. Because it is a pleasant rest	.29
4. Because it is a habit	.28
19. Because I don't have to do anything when I watch it	.25
5. Because it helps me forget my problems	.22
8. Because it helps me forget I am alone	.21

alert, trusting, agreeable, concentrating, happy, satisfied, quick, and peppy. Watching the television show was an enjoyable, relaxing time for them.

The Alienated Viewer

The alienated viewer is one who scored high on Srole's Anomia Scale (1) The scale was incorporated into the questionnaire because the items used in it seemed to have relevance to messages found in television shows. In order to check for selective perception, in other words, persons who agreed with the items and saw them in the show which they viewed for the study, they were also included in the interview conducted after the program had been shown.

Anomia is a term introduced to Sociology by Emile Durkheim to describe a state of normlessness "when a harmonious relationship no longer exists between an individual's needs (and their satisfaction) and his beliefs and practices.(2) The individual no longer feels close to other people, feels that he/she belongs to no particular groups which can fulfill personal needs. The individual is alone and isolated from the rest of society.

In the questionnaire those questions which measured Anomia were:

47. There's little use writing to public officials because often they aren't really interested in the problems of the average man
48. Nowadays a person has to live pretty much for today and let tomorrow take care of itself
49. In spite of what some people say, the lot of the average man is getting worse, not better.
50. It's hardly fair to bring children into the world with the way things look for the future.

54. These days a person doesn't really know whom he can count on.

Generally between thirty and forty percent of those interviewed agreed with these statements from Srole's Anomia scale.(3)

By comparing responses on this scale with responses to other questions a picture of the alienated viewer is developed. Persons who scored high on anomia tended to be divorced or widowed, have less education, and low social economic status(see table fifty-three). They were more likely to report that they watched television alone rather than with families or friends. The only types of programs to correlate significantly with anomia were watching soap operas ($r = .19$), musical and variety shows ($r = .21$), religious shows ($r = .26$), and animated shows ($r = .20$). They do not watch, or rarely watch, public affairs programs and documentaries ($r = -.29$) and sports ($r = -.21$).

Table fifty-four reports the correlations coefficients between high anomia and agreement with various attitude statements about television. These viewers do not want more Canadian programming, believe there are already too many documentaries on Canadian television, and tend to agree that the star is responsible for a television show's success. They also believe that criminals are responsible for their own fate.

It is interesting to note those attitude statements with which the alienated viewer shows significant disagreement. Essentially they are all questions which relate

TABLE FIFTY-THREE
Correlation Between Anomia and
Selected Demographic Variables

Demographic Variable	Pearsons Product Moment Correlation
Marital Status	.15
Age	.21*
Education	-.34
Occupation	.30

TABLE FIFTY-FOUR
Correlations Between Anomia and
Selected Attitude Statements

Attitude Statement	Pearsons Product Moment Correlation
13. The single most important element of a t.v. show's success is the star	.24
15. There are too many documentaries on Canadian television	.40
16. Television shows would be better if there were more excitement in them	.18
18. There are many people in society who are strongly influenced by television to do harmful acts	.29
22. To decrease the amount of painful and harmful action in society television violence should be censored	.26
26. Most people like their job	-.22
30. Most people are basically good and kind	-.26
32. Most people will go out of their way to help someone else	-.34
34. Most people can be depended upon to come through in a pinch	-.21

-table fifty-four-

36.	The biggest difference between most criminals and other people is that criminals are stupid enough to get caught	.24
37.	People who are victims of crime deserve what they get because they ask for it in the first place	.32
42.	People get support from their family	-.38

logically to the concept of anomia. The alienated viewer does not trust other people nor do they have good relationships with other people. They are alone, isolated from society. They receive little, if any, help from their family. Their personal relationships no longer fulfill their needs. It is also interesting to note that these viewers tended to use low numbers for the involvement with violence scale (see questionnaire pages 10 - 11) indicated that they had never been spanked or experienced verbal abuse.(4)

In all cases but one, i.e. question 28, the alienated viewer shows agreement with fortress mentality statements (see table fifty-five). The alienated viewer shows a strong tendency to agree with the fortress mentality. Unlike the correlations between fortress mentality and amount of time spent viewing television, these correlations do not reduce to nothing when the effects of education and occupation are controlled for in analysis. The relationship between agreement with anomia statements and fortress mentality is strong and stable.

TABLE FIFTY-FIVE

Correlations Between Fortress Mentality
Statements and Anomia Scale

Statement	Pearson Product Moment Correlation
27. The world is a dangerous place to be	.54*
28. Violence is unavoidable in Canadian Society	.11
31. It is safe to walk the downtown streets of a large city at night	-.35
35. It is increasingly necessary to have a gun in one's home for protection of self and family	.36*
37. School age children are not safe outside their own neighborhood without an adult	.43*
38. Violence and aggression are good ways to deal with conflict	.31*
45. If asked for a cigarette by a stranger on a downtown city street, I would hurry on by without stopping for he might be a mugger	.35*

* $p < .05$

The alienated viewer accepts the fortress mentality. As predicted, persons high on the fortress mentality disagree with the statement that it is safe to walk the downtown street at night. For the alienated viewer the world is not only lonely, it is also a dangerous place in which to live.

Alienated viewers also disagree with the Pollyanna scale which measures the degree to which one believes all

is right with the world. This had been predicted since belief in the fortress mentality and belief in a perfect world are diametrically opposed to one another. The correlation between scores on the anomia scale and those on the pollyanna scale was, a $-.36$. A strong negative correlation indicates that two variables are related so that as one increases the other decreases.

What reasons do alienated viewers give for watching television? Table fifty-six reports the correlations between motivations for watching television and anomia. Generally the alienated viewer uses television as a friend--a human surrogate. It is easier to turn on the television set than go out and make friends with other people. So isolated, alienated, and fearful, this viewer uses the television set as a friend and companion.

TABLE FIFTY-SIX
Correlations Between Reasons For Watching Television
and Anomia

Reasons for wathing television	Pearson Product Moment Correlation
25. Because it is nice to have another human voice in the house	.28
22. Because it makes me feel less lonely	.22
8. Because it helps me forget I am alone	.18
32. So I can learn about what could happen to me	.18
2. Because it is almost like a friend	.18

The alienated viewers tend to see television content as very realistic. Table fifty-seven gives the correlations between agreement to the anomia scale and attitude statements which measured the reality of television content. These viewers perceive that television content and real life are similar. That the violence portrayed on television is reflective of society in Canada.

The alienated viewer is isolated from other people in society. They perceive the world as violent and dangerous. Other people cannot be trusted. They believe that television portrays life as it is in the world which they occupy. The alienated viewer does not watch overly violent television. They did have a slight tendency to perceive more violence in the television programs which they watched for this study.

This attitude of distrust manifested itself in the personal descriptions which these viewers made of themselves before watching the sample television program. Persons who scored high on the anomia scale were more likely to describe themselves on the activation scale as being light-hearted, fearful, suspicious, and slow before watching the program. After watching the show they reported themselves as being suspicious, ignorant, inattentive, unenlightened, and unfortunate. Their perception of television as being true to life was supported by the semantic differential responses for the programs which they watched. These viewers tended to rate the programs

TABLE FIFTY-SEVEN
Correlations Between Realism Statements
and Anomia

Statement	Pearson Product Moment Correlation
17. Events depicted in television families, such as the Bunkers or Jeffersons, are just like things which happen in real life families	.16
19. The fighting on television is just like fighting in real life	.31*
21. The amount of violence depicted on television is a realistic reflection of the amount of violence in Canadian society	.37*
23. Violent actions portrayed on television usually involve people who do not know each other well	.13
25. Crimes of violence are hardly ever between relatives in real life	.37*
40. It is quite common for the victim of a violent action to not know the aggressor	.28*

* $p \leq .05$

as "accurate."

After viewing one of the four television shows used in this study alienated viewers tended to report finding messages of alienation within the program. Over the four shows used in this study, the viewer scoring high on anomia found these type of messages in the program he/she watched no matter what the content of the program(see table fifty-eight).

TABLE FIFTY-EIGHT

Correlations Between Anomia and Messages
Perceived In Programs

Message said to be in program	Pearson Product Moment Correlation
3. Crime does not pay	.24
13. Marriage problems associated with living together are easily handled	.21
16. Nowadays a person has to live pretty much for today and let tomorrow take care of itself	.32
18. It's hardly fair to bring children into the world with the way things look for the future	.19
22. There are two kinds of people in the world: the strong and the weak	.24
23. A person, who has bad manners, habits, and breeding can hardly expect to be liked and accepted by decent people	.19
25. An insult to your honor should always be punished	.18
28. The true Canadian way of life is disappearing so fast that force may be necessary to preserve it.	.23

Footnotes

1 Leo Srole, "Social Integration and Certain Corollaries: An Exploratory Study," American Sociological Review, 21, 1956, 709 - 713.

2 Alan F. Jensen, Sociology: Concepts and Concerns. (Chicago: Rand McNally Publ. Co., 1971,) p. 16.

3 Item for total score correlations are as follows:
item 47, $r = .73$; item 48, $r = .70$; item 49, $r = .68$;
item 50, $r = .81$; item 51, $r = .75$.

4 Are these the children of permissive parents whose permissiveness gave the message that they did not care for their children thus bringing about adults who believe no one cares for them?

The Authoritarian Viewer

The Authoritarian Viewer is that person who answered affirmatively to statements from the Authoritarian scale. These statements were taken from The Authoritarian Personality by Adorno, Frenkel-Brunswik, Levinson, and Sanford.(1) These psychologists conceived of the authoritarian personality as marked by rigid adherence to conventional values, a submissive, uncritical attitude towards those in authority, the tendency to think in rigid categories, and to punish anyone who goes against the values of the in-group. High authoritarians tend to identify with persons in authority, be quite cynical about human nature, have an exaggerated concern with matters dealing with sex, and are disposed to thinking that wild and dangerous things are going on in the world.

The statements which measure authoritarianism in this questionnaire are as follows. Answers to all questions were summed to give an authoritarian score for each respondent.

- 52. It is important to teach children absolute obedience to their parents
- 54. There are two kinds of people in the world: the weak and the strong
- 55. A person who has bad manners, habits and breeding can hardly expect to be liked and accepted by decent people
- 56. One main trouble today is that people talk too much and work too little

57. An insult to our honor should always be punished
58. What the youth needs most is strict discipline, rugged determinism and the will to work and fight for family and country
60. The true Canadian way of life is disappearing so fast that force may be necessary to preserve it
61. The business man and the manufacturer are much more important to society than the artist and the professor (2)

One must expect some similarities between the alienated viewer and the authoritarian viewer. Srole reports a correlation between the Anomia scale and the Authoritarian Scale ($r = .47$). In this study the two scales had a correlation of .54.

The authoritarian viewer watches religious shows ($r = .36$), medical shows ($r = .29$), musical and variety shows ($r = .23$), instructional shows ($r = .22$), and panel shows ($r = .20$). They prefer not to watch situation comedies, public affairs and documentaries, and talk shows. They tend to see more violence in both Canadian produced shows and television shows produced in the United States.

The world is a dangerous place for the authoritarian viewer. Beliefs about how bad the world is are an integral part of the primitive belief system of the Authoritarian viewer. It is to be expected that they will agree with the fortress mentality statements (see table fifty-nine).

TABLE FIFTY-NINE
Correlations Between Fortress Mentality
and Authoritarianism

Statement	Pearson Product Moment Correlation
27. The world is a dangerous place to be	.43*
28. Violence is unavoidable in Canadian society	-.08
29. It is safe to walk the downtown streets of a large city at night	-.27*
35. It is increasingly necessary to have a gun in one's home for protection of self and family	.35*
37. School age children are not safe outside their own neighborhood without an adult	.43*
38. Violence and aggression are good ways to deal with conflict	.26*
45. If asked for a cigarette by a stranger on a downtown city street, I would hurry on by without stopping for he might be a stranger	.47*

*p < .05

The authoritarian viewers agree quite strongly with all but one of the fortress mentality questions. The only question in which their responses show no relationship with authoritarianism is item twenty-eight. The authoritarian believes that violence must be fought. Basic to his belief system is the concept that by giving allegiance to governmental or religious authorities who have the power to protect the basic values of society, violence can be overcome. Several of the respondents

stated that all of the problems in Canadian society would be overcome if people returned to God. One respondent said, "Only Jehovah can solve the problems of television and the world. The Government can do nothing to solve the problems so why bother studying them. Only Jehovah can solve these problems."

Like the alienated viewer, authoritarians believe that there are too many documentaries on Canadian television. They also tend to agree that criminals bring their own downfall upon themselves. They also agreed strongly with the statement that "any good boss should be strict with people under him in order to gain their respect."

There was a weak relationship between authoritarianism and responses to the Pollyanna scale ($r = -.21$). Authoritarian viewers disagreed with those statements which stated that the world and other people are good.

High scores on the authoritarian scale did not correlate with any reason for watching television. They did tend to disagree with two of the reasons for watching as indicated by negative correlations. They disagreed with the statement that they watched television because it is exciting and the statement that it is fun. The authoritarian viewer does not watch television for fun or excitement. Clearly when it comes to using television for their personal pleasure authoritarian viewers are quite different from the alienated viewers. While the alienated

viewer uses television to overcome loneliness, as a human substitute, the authoritarian viewer has no strong motivation for watching television. Certainly the authoritarian viewer does not watch television for excitement or entertainment.

Table sixty reports the correlations between authoritarianism and perceived television reality. The authoritarian viewer perceives a great deal of similarity between the television world and the real world. This is especially true when they consider the amount of violence on television and compare it with the amount of violence in real life. Question twenty-three may be considered a measure of how well the viewer perceive the content of television crime shows. Since authoritarian viewers do not watch crime shows regularly they cannot adequately answer this question.

When asked to describe the messages which they believed to be present in the television show which they had just watched, authoritarian viewers did tend to perceive three of the eight possible authoritarian messages. They also reported the message about a boss being strict with his employees although none of the shows explicitly showed a employee-boss relationship. In other words, authoritarians strongly agreed with this statement on the questionnaire and perceived that message in the television shows which they watched(see table sixty-one).

TABLE SIXTY

Correlations Between Perceived Television Reality
and Authoritarianism

Television Reality Statement	Pearson Product Moment Correlation
17. Events depicted in television families, such as the Bunkers or Jeffersons, are just like things which happen in real life	.27*
19. The fighting on television is just like fighting in real life	.45*
21. The amount of violence depicted on television is a realistic reflection of the amount of violence in Canadian society	.46*
23. Violent actions portrayed on television usually involve people who do not know each other well.	.08
25. Crimes of violence are hardly ever between relatives in real life	.34*
40. It is quite common for the victim of a violent action to not know the aggressor	.26*

* $p \leq .05$

TABLE SIXTY-ONE

Correlations Between Authoritarianism
and Message Perceived in Programs

Message	Pearson Product Moment Correlation
54. There are two kinds of people in the world: the weak and the strong	.36*
55. A person who has bad manners, habits and breeding can hardly expect to be liked and accepted by decent people	.27*

-table sixty-one-

56. One main trouble today is that people talk
too much and work too little .26*
53. Any good boss should be strict with people
under him to gain their respect .25*

*p \leq .05

The authoritarian viewer possesses a rigid belief and value system which governs how he sees the world. It also governs to some extent the messages he selects from all possible messages on television. The authoritarian viewer is aware that the world is a dangerous place. This viewer also perceives that television has an effect upon people and therefore must be censored. Violence in Canadian society is avoidable if television and society are controlled by those in authority or by the authority of God.

Footnotes

1 T. W. Adorno, E. Frenkle-Brunswik, D. Levinson, and N. Sanford, The Authoritarian Personality. (New York: Harper and Row Publ. Co., 1950.)

2 The item to total score correlations for this scale are item 52, $r = .80$; item 54, $r = .71$; item 55, $r = .58$; item 56, $r = .58$; item 57, $r = .56$; item 58, $r = .56$; item 58, $r = .72$; item 60, $r = .65$; item 61, $r = .48$.

The Pollyanna Viewer

The pollyanna viewer should be quite different from the other types of viewer which have been discussed previously. Whereas the alienated viewer is alone, friendless, and unfulfilled, the pollyanna viewer has friends, enjoys their company, and knows they will come forth to help out if necessary. Unlike the authoritarian viewer who believes that wild and dangerous things are going on in the world, the pollyanna viewer perceives that the world is peaceful and safe.

The pollyanna viewer is the respondent who scored high on the pollyanna scale. The pollyanna scale was taken from Christie and Geis, Studies in Machiavellianism. (1) It is part of the Mach scale representing an attitude that Christie and Geis call very clear cut. People are good, helpful, and can be depended upon to come through with help when one needs it. Giving the wording of the questions it is more accurate to say that the pollyanna viewer perceives that "most people" are good, helpful, and can be depended upon to help.

The three statements which measure pollyanna are the following. Scores on all three were summed to give a pollyanna score for each respondent.

- 30. Most people are basically good and kind
- 32. Most people will go out of their way to help someone else
- 33. Most people can be depended upon to come through in a pinch (2)

The pollyanna viewer likes to watch children's shows ($r = .27$), panel shows ($r = .20$), public affairs and documentaries ($r = .36$), religious shows ($r = .19$) and instructional shows ($r = .20$). They tend to agree that certain types of content should not be broadcast (item 11). Specifically they believe that sexual, pornographic, violent, cruelty to animals, political, ethnic humour, and United States programming should be regulated.

Table sixty-two reports correlations with attitude statements which logically should relate to the pollyanna belief system. Each correlates significantly with the pollyanna scores. Pollyanna viewers do indeed believe they live in a friendly, happy world. Unlike alienated viewers who indicated on item forty-six that they trusted few people or no one, pollyanna viewers tend strongly towards the "I trust everyone" end of the scale.

TABLE SIXTY-TWO

Correlations Between Attitude Statements
and Pollyanna Scale

Statement	Pearson Product Moment Correlation
26. Most people like their job	.34
29. Most people are happy with their position in life	.24
33. Most people are brave	.56
42. People get support from their family	.31
46. Trust	.46

The pollyanna scale was originally included in the survey because it is the opposite viewpoint to the fortress mentality. As table sixty-three shows, pollyanna viewers disagreed with all the statements, except the positive one with which they showed significant agreement. On three of the seven attitude statements related to the fortress mentality pollyanna viewers show significant disagreement. On all others the correlation coefficient indicates no relationship between the two variables.

TABLE SIXTY-THREE

Correlations Between Fortress Mentality
and Pollyanna Scale

Statement	Pearson Product Moment Correlation
27. The world is a dangerous place to be	-.34*
28. Violence is unavoidable in Canadian society	-.03
29. It is safe to walk the downtown streets of a city at night	.24*
35. It is increasingly necessary to have a gun in one's home for protection of self and family	-.12
37. School age children are not safe outside their own neighborhood without an adult	-.32*
38. Violence and aggression are good ways to deal with conflict	-.08
45. If asked for a cigarette by a stranger on a downtown city street, I would hurry on by without stopping for he might be a mugger	-.14

* $p \leq .05$

Pollyanna viewers perceive that the world is safer than alienated or authoritarian viewers. They agree that the downtown streets of a large city are safe at night. They disagree that children are unsafe when they leave their neighborhood.

These viewers also disagree with the statements relating to perceived reality of television content. There is no significant correlation with any reality statement (see table sixty-four). They disagree significantly with two of them. They do not perceive that television families are just like real families. They are aware that crimes of violence occur most often between people who know one another. Pollyanna viewers, then, do not see violence everywhere nor do they link television reality with life around them. They also do not agree that there should be more excitement in television programs. The pollyanna viewer likes television but would like to see some types of content restricted.

Only one demographic variable correlates with pollyanna scores. There is a slight tendency for the pollyanna viewer to be older than other viewers. (Correlation between age and pollyanna was .26.) Otherwise they do not differ from other viewers in occupation, sex, education, or income.

Pollyanna viewers indicate that they watch television to relax and because it is fun(3). They tend not to watch "because it helps me to forget I am alone."

TABLE SIXTY-FOUR

Correlations Between Perceived Reality of Television
and Pollyanna Scores

Statement	Pearson Product Moment Correlation
17. Events depicted in television families, such as the Bunker or Jeffersons, are just like things which happen in real life families	-.25*
19 The fighting on television is just like fighting in real life	-.11
21. The amount of violence depicted on television is a realistic reflection of the amount of violence in Canadian society	-.16
23. Violent actions portrayed on television usually involve people who do not know each other well	-.07
25. Crimes of violence are hardly ever between relatives in real life	-.01
40. It is quite common for the victim of a violent action to not know the aggressor	-.27*

* $p \leq .05$

Unfortunately pollyanna statements were not included as possible messages of television shows. Consequently it is impossible to assess the tendency of pollyanna viewers to perceive pollyanna messages in the television shows. However several of the possible messages are positive in their wording, e.g., items 10, 11, 12, 13, 14, and 15. Across all types of shows there was a tendency for pollyanna viewers to say that the principle message of the show was number twelve, "you can do anything if you believe you are right," and number thirteen, "marriage problems associated with living together are easily handled".(4)

Summary

Is there a relationship between hours spent watching television and the fortress mentality for these respondents? No! When the effects of education and occupation are controlled for, the relationship between hours spent watching television and the fortress mentality ceases to exist.

There are strong relationships between two personality variables and the conviction that the world is dangerous. Authoritarian viewers already believe the world is full of danger and evil, they do not need television to tell them that! The alienated viewer also believes that people cannot be trusted and one must protect themselves if they are going to be safe. Television viewing undoubtedly reinforces these perceptions.

Persons who watch a lot of television watch more of all types of programs except for documentaries and religious programs. The viewing of violent television, then, must be seen as a function of watching more television. The more time one spends with television the more one is exposed to violent content. Those persons in this study who report watching crime shows do not display attitudes which are related to the fortress mentality. Both persons who watch quite a bit of television, and persons who watch crime shows, do believe that the things which happen in television programs, tend to happen in real life.

People use television in different ways. The lonely, alienated viewer uses it as a substitute friend. Instead of going to the effort of making friends, or because he/she is convinced that people simply don't want to be friends, the alienated viewer finds a friend in the television program.

Authoritarian viewers, believing that dangerous things are going on in the world, believes that people are influenced by television content. They desire to control and censor television. These viewers agree with the fortress mentality because it corresponds with their belief system. Television doesn't have to bring them the message that the world is dangerous. They know it is and television simply reinforces the message.

For the pollyanna viewer the world is all right. They have good relationships with other people. They

disagree with the fortress mentality. They also perceive that there is a difference between television reality and the real world. These viewers use television for relaxation. They enjoy watching it.

Viewers of crime shows, soap operas, and situation comedies believe that television makes a good babysitter. They use television to relax and forget their problems. Their children may well be perceived as relaxing when they view television. They do not find the content of television insulting to their intelligence.

Viewers who prefer to watch documentaries and public affairs programs, on the other hand, are more likely to perceive that television is harmful to children. Television is a source of information for them. They watch to learn from the television program not for enjoyment or relaxation. Much of the content of television they find intellectually insulting.

Footnotes

1. Christie and Geis, op. cit., p. 366.

2. Item to total score correlations for this scale are as follows: item 30, $r = .70$; item 32, $r = .81$; item 33, $r = .76$.

The correlation coefficients between scores on the pollyanna scale and those on the authoritarian scale is $-.21$. That between the pollyanna scale and the anomia scale is $-.36$.

3. The correlation coefficient with item 1, "because it relaxes me" is $.31$. The coefficient with item 26, "because it is so much fun" is $.20$. The correlation coefficient with item 5, "because it helps me forget my problems" is $-.19$.

4. The correlation coefficient with item 12, "You can do anything if you believe you are right," is $.30$. The correlation coefficient with item 13, "marriage problems associated with living together are easily handled," is $.20$.

The Institutional Sample

Interviews were conducted with two samples of institutionalized respondents. Late adolescents in Saskatoon at a retention centre were interviewed and shown the television show Laverne and Shirley. A group of first time Federal offenders were interviewed at the Prince Albert Penitentiary and shown the television show S.W.A.T.(1)

Table sixty-five reports the means and standard deviations for the institutional sample and general population sample for hours of television viewing weekly, the authoritarian scale, anomia scale, and pollyanna scale. It also reports t-test values as a test between the two sample means for statistically significant differences.

Members of the institutional sample do report watching more television per week than persons in the general population sample. They do not watch significantly more television, however, than the sample of non-respondents who completed only the long questionnaire.

The only other significant difference between the two samples is anomia scales. Members of the institutional sample have significantly higher anomia scores than members of the general population. This is to be expected given the special characteristics of the institutional sample.

Since the viewing preferences of the institutional sample have already been discussed, attention will focus here upon their attitudes towards the fortress mentality and perceived realism of television. A comparison of

TABLE SIXTY-FIVE

A Comparison of Mean and Standard Deviation for Institutional and General Population Samples on Hours, Authoritarian Scale, Anomia Scale, and Pollyanna Scale

Variable	General Population		Institutional Population		t
	Mean	Standard Deviation	Mean	Standard Deviation	
Hours of television per week	23.73	13.19	30.90	19.46	2.07*
Authoritarian Scale	23.29	5.53	23.75	9.11	0.31
Anomia Scale	13.92	3.90	17.25	3.74	4.21*
Pollyanna Scale	9.94	2.03	10.10	7.21	0.20

* $p \leq .05$ ($t = 1.96$, 142 d.f.; $p \leq .05$)

the two groups over all attitude questions within the questionnaire indicates no significant differences except for the few found in the next two tables.

Table sixty-six reports the mean and standard deviations for both groups on the fortress mentality questions. Four statements reflect significant differences between the groups. Institutional respondents are more likely to agree that the world is a dangerous place. They are more likely to agree that it is necessary to have a gun in one's home for protection. They are less likely to agree with the statement that children are not safe outside their

own neighborhood. They are also less likely to agree with the statement concerning being mugged by a stranger who asks one for a cigarette. They are much more likely to agree that violence and aggression are a good way to deal with conflict.

The evidence is contradictory. On three of the four statements showing significant differences the institutional respondent is more likely to show a fortress mentality. On the fourth their answer is reversed from the predicted direction. The responses are more reflective of life style than opinions coming from viewing more television.

Table sixty-seven reports the responses of the two groups to the perceived realism of television. There is only one significant difference here. The institutional respondent shows more agreement with the statement that crimes of violence are hardly ever between relatives in real life. On all other statements they do not differ significantly from the general public sample.

When responding to statements of general attitude towards television, institutional respondents do not differ significantly from respondents in the general population sample. Institutional respondents do show a slight propensity to share beliefs which are related to the fortress mentality. They do not differ significantly from the general public in the perceived realism of television.

TABLE SIXTY-SIX
Mean and Standard Deviation for
Fortress Mentality Statements
By Subsample

Statement	General Population		Institutional Population		t
	Mean	Standard Deviation	Mean	Standard Deviation	
The world is a dangerous place to be	2.65	.96	3.15	.93	2.15*
Violence is unavoidable in Canadian society	2.74	1.01	3.00	1.34	.98
It is safe to walk the downtown streets of a large city at night	2.40	1.04	2.60	1.19	.77
It is increasingly necessary to have a gun in one's home for protection of self and family	2.01	.86	2.70	1.38	2.98*
School age children are not safe outside their own neighborhood without an adult	2.94	1.08	2.65	.81	1.14
Violence and aggression are good ways to deal with conflict	1.83	.68	2.70	.66	5.28*
If asked for a cigarette on a downtown street I would hurry on by without stopping for he might be a mugger	3.02	1.12	2.35	.82	2.54*

*p < .05

TABLE SIXTY-SEVEN
Mean and Standard Deviation for
Perceived Reality of Television
Statements By Subsample

Statement	General Population		Institutional Population		t
	Mean	Standard Deviation	Mean	Standard Deviation	
Events depicted in television families...are just like things which happen in real life families	3.06	1.08	3.25	1.25	.70
The fighting on television is just like fighting in real life	2.65	1.06	2.45	1.43	.73
The amount of violence depicted on television is a realistic reflection of the amount of violence in Canadian society	2.81	1.14	2.60	1.23	.75
Violent actions portrayed on t.v. usually involve people who do not know each other well	2.81	1.10	3.10	.72	.70
Crimes of violence are hardly ever between relatives in real life	2.28	1.04	2.85	.93	2.28*
It is quite common for the victim of a violent action to not know the aggressor	3.46	.97	3.10	.92	1.53

* $p \leq .05$

Footnotes

1 Since so many respondents dropped out of the institutional sample, it would be best to not put too much reliance upon this data. There is no way to estimate those factors which caused members of the institutional sample to not complete the study. Similarly the sample size of this sample is not sufficient to produce statistically reliable data. It would have been better if thirty persons had completed the survey in this sample. Therefore, while this data is illustrative it should be treated as such. There is no way to generalize these findings to the institutional population from which the sample was drawn.

The Television Shows

A. S.W.A.T.

Three of the four television shows used in this study were specifically chosen because they were not being shown on either Saskatoon television channel. Since none of the respondents had ever viewed the shows before they responded on the basis of the segment of the program series chosen for the research.

S.W.A.T. is a police show produced in the United States. It is based upon the activities of a Strategic Weapons and Tactics Squad of a large city police force. The squad is well equipped and trained to meet every emergency. The S.W.A.T. squad shown in the program is a paramilitary organization. It utilizes electronic surveillance equipment, specialized training, and a special van containing a communications unit.

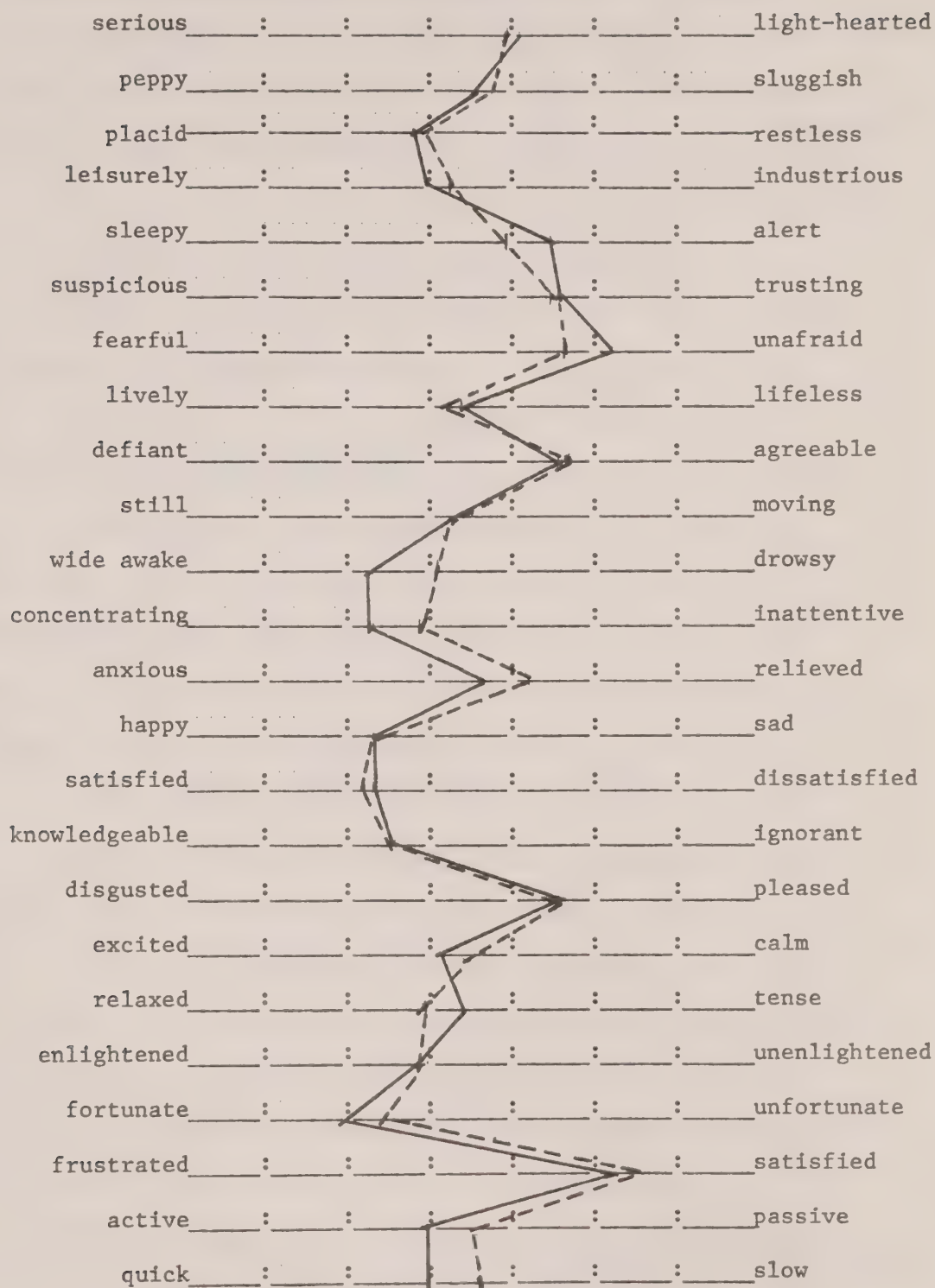
The segment of S.W.A.T. used in this study was taped from the A.B.C. network on May 25th. According to the B. B. M. ratings for January 1976 it ranked 49th among all shows for all viewers in the Toronto area, 57th among adult viewers, 40th among teenagers, and 34th among children. Approximately 616,300 viewers report watching S.W.A.T. regularly.

The particular episode of S.W.A.T. chosen for this research revolves around the activities of the squad to protect the life of a state prosecutor who has special evidence which will lead to the breakup of a crime

syndicate. Within the first five minutes of the show an attempt is made to kill the prosecutor on a golf course. The plot of the story concerns the prosecutor's spoiled daughter who is to be a victim of kidnapping by the syndicate. The last ten minutes of the program are taken up with a running gun battle between the syndicate kidnappers and S.W.A.T. with the daughter and her police protector caught in the middle. Except for the shooting at the beginning and the pursuit at the end, the remainder of the show is taken up with episodes revolving around the daughter of the prosecutor. She is shown wildly driving a car without a drivers license, running away from home to go dancing, starting a fight by lying to her boyfriend, getting one of the members of the S.W.A.T. squad in trouble by taking him away from his duty, rescuing him when he tries to save her from being kidnapped, and nursing him after he is injured. In the epilogue she informs the S.W.A.T. squad that she has reformed and will be returning to school to live a quiet life. Her father stands proudly by her side as the show ends. He, a busy prosecutor, is also a rich widower who has been trying to raise his daughter correctly.

Before watching and after watching the television show respondents completed the activation measurement. Persons who watched S.W.A.T. showed little change in their activation levels before and after the show. Some change is to be found in the still/moving scale with a movement towards still. The second change is from wide-awake to

EXHIBIT ONE
Activation Levels Before and After S.W.A.T.



——Level before viewing S.W.A.T.
 ----Level after watching S.W.A.T.

drowsy. A corresponding change is to be seen in the calm, relaxed, passive and slow scales. After viewing S.W.A.T. these respondents report themselves slightly more relaxed drowsy, inattentive, and passive than they were before the show.

Table sixty-eight reports the messages which respondents said were present in the show. It also indicates those message which the content analysis reported present in the program. More than half of the viewers reported seeing eleven different messages in this program. The content analysis agrees with five of them (45%).

"Crime does not pay" was the central message perceived by 94% of the viewers. "The family is important in our society" is seen as an important message of the show by 94% of the viewers. Ninety percent of the viewers thought that the message "It is often necessary for the police to use excessive force" was present in the show.

Table sixty-nine summarizes the type of interaction between people which was portrayed in S.W.A.T. Thirty-two percent of those viewing the show said it was to be straightforward while only 25% said it was to be aggressive. The content analysis did not agree with any of the respondents.

The majority of these viewers (84%) said that they would watch another episode of S.W.A.T. Fifty-five percent of these said they would watch it because it was thrilling. Twenty-three percent said they would watch it to pass the time while another ten percent said they would watch

TABLE SIXTY-EIGHT
Messages Reported Present In S.W.A.T.

Message	Percent of respondents perceiving message	Content analysis messages
Crime does not pay	94%	Present
The family is important in our society	94%	Present
It is often necessary for the police to use excessive force	90% **	Present
People get support from their family	87%	Absent
Most people like their job	77%	Absent
Most people are happy with their position in life	74%	Present
It is important to teach children strict obedience to their parents	71%	Absent
There are two kinds of people in the world: the weak and the strong	65% **	Absent
Violence and aggression are good ways to deal with conflict	61%	Absent
The world is a dangerous place to be	55% *	Present
What youth needs most today is strict discipline, rugged determination, and the will to work for family and country	55%	Absent

*indicates that this message was chosen by 35% of respondents in the institutional sample

**indicates that this message was chosen by 40% of respondents in the institutional sample

TABLE SIXTY-NINE

Type of Interaction Depicted In S.W.A.T.

The best way of interacting with people as demonstrated in this program is to:	Percent of respondents selecting	Content analysis
a) be kind	3%	Absent
b) be thoughtful	13%	Absent
c) be pushy	--	Absent
d) be strict	10%	Absent
e) be aggressive	25%	Absent
f) tell white lies	--	Evidence Against
g) be straightforward	29%	Absent
h) be sarcastic	3%	Absent
i) be evasive	3%	Absent
j) be tactful	6%	Absent
k) be assertive	3%	Absent

it for relaxation. One person indicated that he/she would watch it "to learn about things."

When asked to estimate what percentage of the 49 minutes 21 seconds of the program time contained violent or aggressive activity, 45% stated that less than 30% of the program had such incidents. Another nineteen percent of the respondents estimated that forty to sixty-nine percent of the time was spent on aggressive activity. Only

one respondent estimated that eighty to eight-nine percent of program time was spent on aggressive activity.

The average violence rating for the show was 3.64 on a scale where one equals "not violent at all" and seven was "very violent." Forty-two percent of the respondents rated below the mean and fifty-eight percent of them rated the show above the mean for violent, i.e., scores four to six. No respondent chose the value seven--"very violent."

Twenty-three respondents (74%) stated that conflict was portrayed in the show. Sixty-nine percent of these stated that the way in which the conflict was resolved was through physical violence. One respondent chose arbitration, another conciliation, another compliance to authority, and another thought the conflict was preserved.

The viewers were also asked to rate the show for realism on a scale of one (not at all true to life) to seven (very true to life). The entire range of scores were utilized by the respondents. The average rating was 3.84. Ten percent said that it was not at all true to life while only one rated it at seven, i.e., very true to life.

When asked to name the main character of the show forty-five percent of the viewers picked Lt. Haraldson, the head of the S.W.A.T. squad. Seven viewers (23%) named the prosecutor, Mr. Stevens, while another twenty-six percent chose his daughter, Victoria. Two persons named Officer Sweet, the policeman who attempts to rescue Victoria from her kidnappers. One person said he/she could not name a

main character.

Ninety percent of the viewers said that the time of the story took place in the future. When asked to pick the major city in which the action took place thirty-two percent chose Los Angeles. Other cities names were Detroit (10%), Chicago (16%), San Francisco (13%), New York (10%), and Montreal (6%). Three persons could not pick a city for the action.

Exhibit two summarizes the ratings of S.W.A.T. on the semantic differential scale entitled, "this program." It is seen as exciting, interesting, serious, not too violent, and colorful. Generally the show received higher ratings for excitement, interest, and entertainment than the three other shows used in this research.

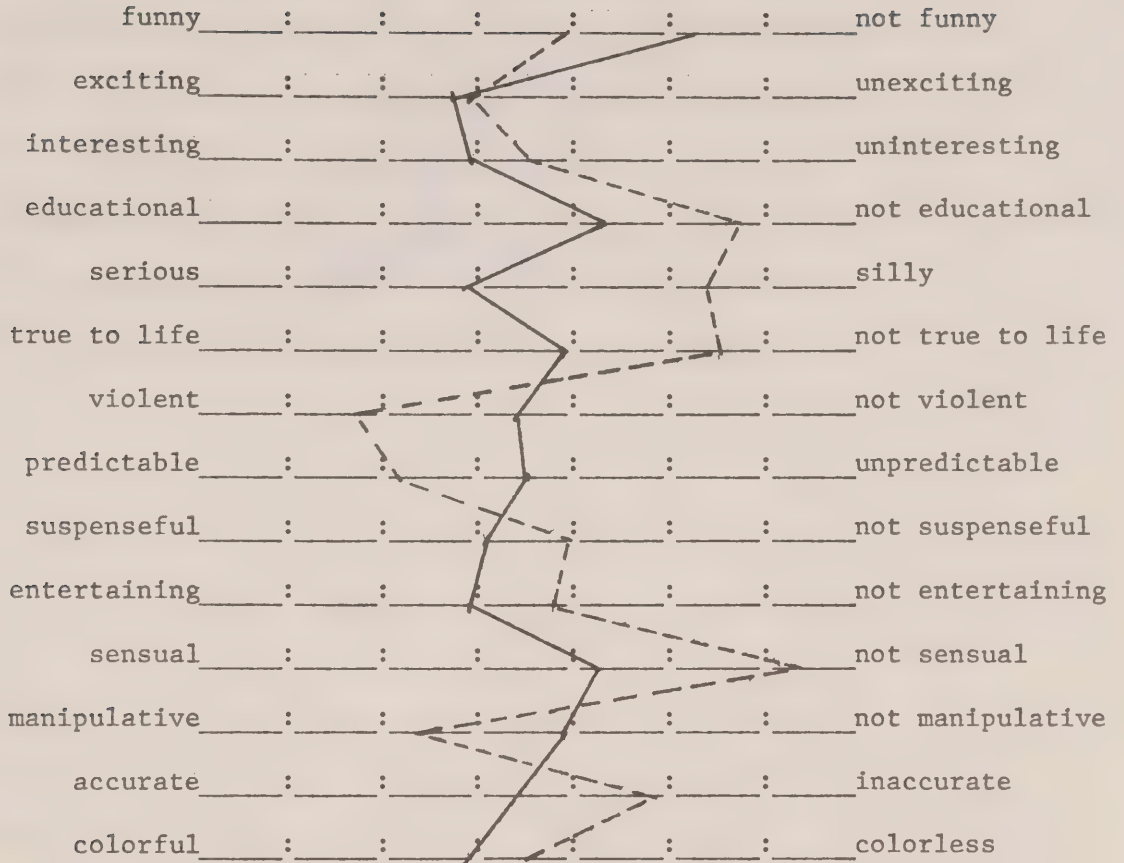
It would appear that S.W.A.T. is a man's show. Men received significantly higher ratings than women by the viewers of this show (see exhibit three). Career people also received very high ratings on the semantic differential. Teenagers were rated by only twenty-five persons. The ratings were generally negative especially noting that they are portrayed as being "dissatisfied with life" (average 2.44), "unstable" (average 2.48), and "foolish" (average 2.32).

All viewers were asked their impressions of Mr. Stevens, the prosecutor, as a main character of the show. Viewers rated him as being interesting, wise, honest, moral, predictable, wholesome, efficient, kind, learned, clean,

EXHIBIT TWO

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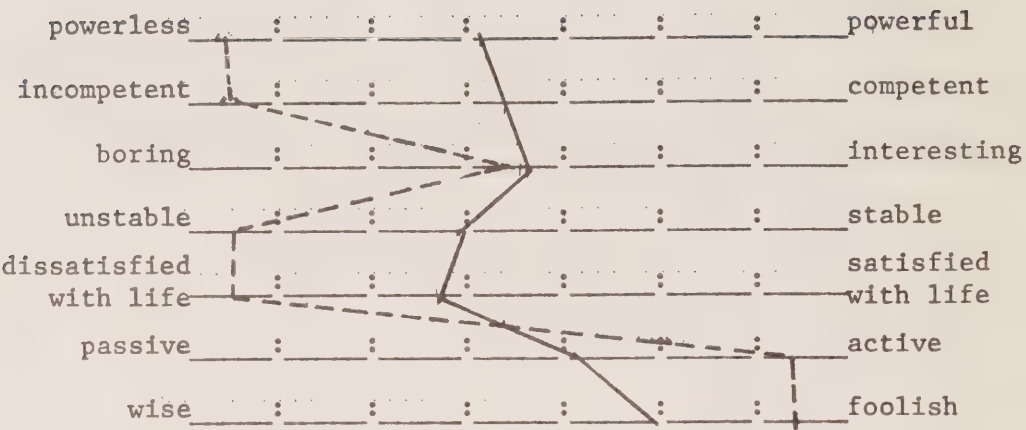
S.W.A.T.



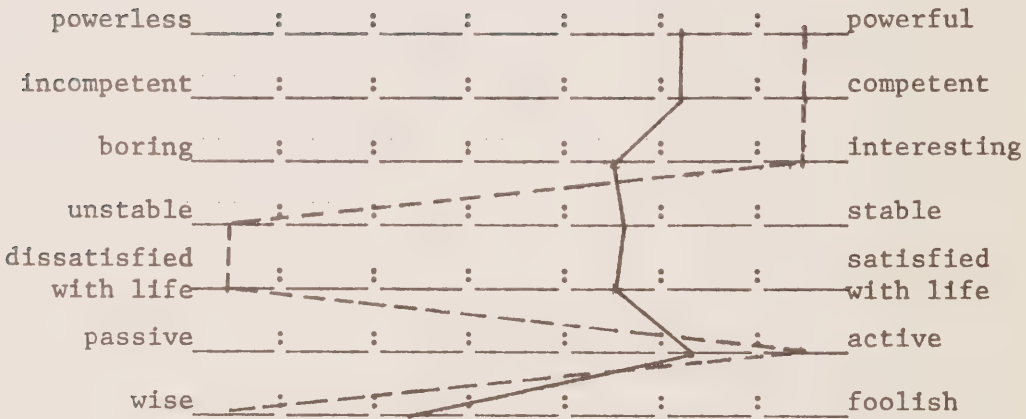
—— General Population

----- Institutional Population

WOMEN



MEN

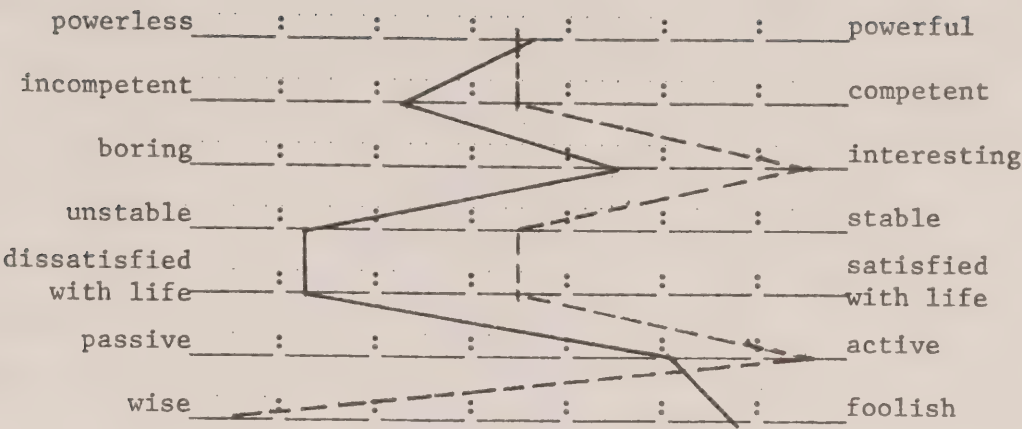


———— General Population

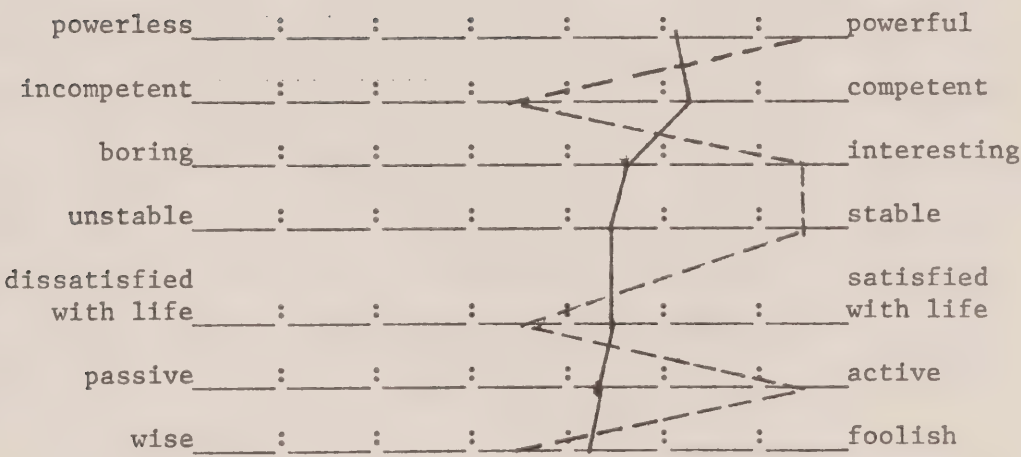
----- Content Analysis

EXHIBIT THREE

TEENAGERS



CAREER PEOPLE

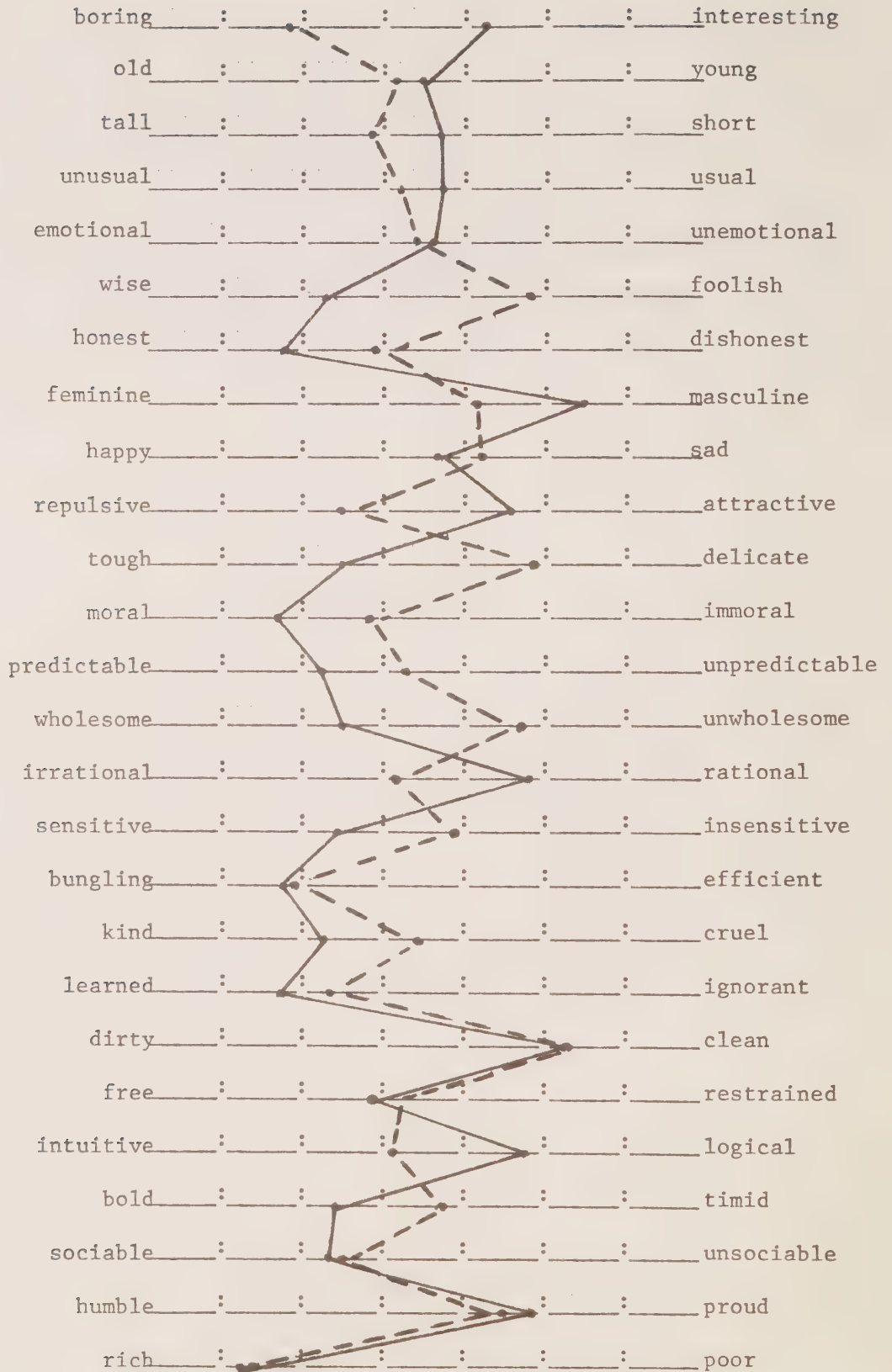


———— General Population
----- Content Analysis

EXHIBIT FIVE

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Mr. Stevens



— General Population

--- Institutional Sample

and rich. Generally the Prosecutor received favourable ratings from viewers in the general population sample. He was viewed as a sympathetic character whom they see as rather well portrayed. Only one respondent was negative towards Prosecutor Stevens in his/her responses.

The institutional viewer saw Prosecutor Stevens quite differently from the viewer in the general population sample. As exhibit five indicates they rated him as boring, foolish, repulsive, delicate, unwholesome, bungling, clean, proud and rich. For the institutional viewer Prosecutor Stevens is not a likeable character.

S.W.A.T. was shown to the inmates at the Prince Albert Penitentiary. Due to time restrictions they completed only the semantic differential for the program and the one for main character. Exhibit two gives the ratings of the institutional viewers for the program. There are significant differences between the two groups. The institutional viewer reacts quite differently to the program. They saw the show as funnier, sillier, not as realistic, more violent, predictable, manipulative, and inaccurate than the viewers in the general population sample.

The institutional viewers also saw different messages in the program. Only twenty-five percent of them report that one of the messages of the show was "crime does not pay." The largest group of institutional viewers (40%) said the message of the show was "it is often necessary for police to use excessive force." Forty percent of them

also said that a message found in the show was "there are two kinds of people in this world: the strong and the weak." Thirty-five percent of the institutional viewers stated that the message "these days a person doesn't really know whom one can count on" was present in the program. Thirty-five percent also saw the messages "the world is a dangerous place to be" and "a city's downtown is dangerous at night."

The institutional viewers agreed with the general population viewers that the best way of interaction portrayed in the program was to "be aggressive." Twenty-five percent of them chose that alternative. Sixty percent of the institutional viewers said they would watch another episode of the program again. Fifty-five percent of these said they would do it to pass the time.

Generally the institutional viewer thought that less than twenty percent of the program time was taken up in violent or aggressive activity. Not one of the institutional viewers thought that more than forty-nine percent of the program time was involved with such activity.

The institutional viewers do not disagree with the general population viewers on their ratings of reality. The institutional average was 3.11 while the general population average was 3.84. It should be noted, however, that there is a larger discrepancy between average ratings of reality and violence on the two questionnaires. The question appears once in the interview and again in the semantic

differential scales. While the general population shows a high correlation between the two rating scales, the institutional population shows quite a bit of variance between the two. The two responses should serve as a check upon one another. This would indicate that the institutional respondents did not take the study as seriously as persons in the general population.

Exhibits three and four also present the ratings of various groups of characters made by the coder doing the content analysis. It must be noted that the content analysis coding sheet was changed after this study was developed so that instead of making a judgement upon a seven point semantic differential scale the coders made their responses on a three point scale, e.g., powerless, neutral, powerful. This is indicated on the chart by placing the dotted lines through the midpoints of the corresponding points on this scale. Hence the coding data for the content analysis will show more extreme movement than the average scores on the general population viewers.

There is, however, quite a bit of difference between the two ratings. This study was developed to check the validity of the content analysis. The coders appear to have made quite different ratings from the general population. Both agree that men were portrayed on this show generally as more powerful, competent, interesting, active, and wise than women. There are strong sexual stereotypes in S.W.A.T. and both viewer and content analysis point this

out. The coder did rate men less stable and more dissatisfied with life than the viewers perceived them to be.

Similarly the two analyses differ in their perception of teenagers. The content analysis coder found Victoria Stevens, the teenager on S.W.A.T. much more interesting, active, and wise than the average viewer. (See comparison study for further perceptions of Ms. Stevens.) Career groups were generally seen alike by both analyses.

When one examines the ratings given to the show by the different types of viewers discussed earlier the following patterns emerge(see table seventy). Regular viewers of crime shows tended to rate the show as more exciting, entertaining, interesting, suspenseful, and sensual than other viewers.

When responding to the self-descriptions of activation levels regular viewers showed a tendency to indicate that they were more tense, excited, and moving (physical activity) than other viewers. After watching the show, however, they were more placid, leisurely, agreeable, still, relieved, happy, satisfied, pleased, relaxed, and enlightened than other viewers. In other words, there is a marked change in activation level from before the show and after the show in viewers who also reported watching crime shows. Viewers of crime shows indicated that they watched such shows for enjoyment. It appears that it was indeed an enjoyable, relaxing experience for them.

TABLE SEVENTY
Correlations Between Rating of S.W.A.T.
and Types of Viewers

Item	Hours	Watch Crime Shows	Anomia	Polly- anna	Authori- tarian
Funny	-.13	.18	.26	-.52*	.05
Exciting	.41*	.35	.30	-.23	.20
Interesting	.36*	.40*	.43*	-.09	.39*
Educational	.43*	.26	.42*	-.42*	.33
Serious	.16	.29	.20	-.04	.25
True to Life	.38*	.17	.16	-.28	.22
Violent	-.35	.05	-.26	-.08	-.48*
Predictable	-.12	-.05	-.12	.11	-.35
Suspenseful	.21	.38*	.26	-.26	.22
Entertaining	.34	.34	.17	.03	.27
Sensual	-.16	.37*	.21	.02	.24
Manipulative	-.20	-.04	.42*	.03	.27
Accurate	.01	.25	.30	.18	.35
Colorful	.14	.31	.24	.23	.41*

* $p. \leq .05$

Pollyanna viewers think the show is silly and not educational. They tend to be the most critical and negative about the show. When asked to rate the main character, the pollyanna viewer tended to rate Mr. Stevens as more interesting, older, emotional, wise, honest, masculine, attractive, moral, wholesome, kind, learned, clean, sociable, and rich. In other words, their perceptions of Mr. Stevens are extremely positive.

Persons who spend a lot of time watching television rated the show as exciting, interesting, educational, true to life, and slightly less violent than other viewers. This is an indication of desensitization here with extensive television viewing causing the person to not see as much violence in the show.

When asked to rate Mr. Stevens as a main character persons who watch extensive television tended to think of him as an unusual character. Watching crime shows was related to perceiving Mr. Stevens as being happy, moral, wholesome, sensitive, kind, learned, and sociable. Again these viewers, like the pollyanna viewer perceive Mr. Stevens positively.

The alienated viewer perceived the show as entertaining, educational, and manipulative. The authoritarian viewer shares many of the same beliefs as the alienated viewer but happens to have the lowest violence rating for the show. They also perceive the show as accurate. The authoritarian belief system is one which understands that

TABLE SEVENTY-ONE

Correlations Between Rating of Mr. Stevens
and Types of Viewers

Item	Hours	Watch crime shows	Anomia-	Authori- tarian	Polly- anna
Interesting	-.01	.31	.06	.16	.41*
Old	-.03	.19	.03	.15	.37*
Tall	-.28	-.04	.05	.06	.19
Usual	-.34	-.01	.22	-.01	.18
Emotional	.06	.02	.02	.21	.46*
Wise	.11	.50*	.14	.14	.37*
Honest	-.05	.37*	.14	.11	.45*
Masculine	-.09	.15	-.04	.07	.48*
Happy	-.16	.33	.13	.18	.28
Attractive	-.01	.19	-.02	.22	.47*
Tough	-.02	.17	.02	.18	.33
Moral	-.01	.31	.04	.24	.37*
Predictable	-.13	.17	-.01	.07	.33
Wholesome	-.04	.32	-.06	.07	.42*
Rational	-.04	.27	.11	.32	.29
Sensitive	-.01	.38*	.12	.03	.25
Efficient	-.05	.30	.04	.22	.25
Kind	-.02	.31	-.01	.17	.37*
Learned	.10	.34	.03	.22	.43*
Clean	-.26	.28	-.11	-.08	.39*
Free	-.24	.26	.07	.11	.19

-table seventy-one-

Item	Hours	Watch crime shows	Anomia	Authori- tarian	Polly- anna
Logical	-.29	.16	.09	.02	.30
Bold	-.03	.27	.05	.31	.29
Sociable	.01	.40*	.01	.07	.38*
Proud	-.22	.06	.19	.29	.29
Rich	-.19	.21	-.04	-.06	.41*

* $p \leq .05$

there are evil forces at work in the world which must be controlled by the powers of righteousness and good. It may well be that they perceive less violence because they do not believe that the use of physical force to control the power of crime is improper. They tend to perceive the show as being accurate, true to life. They also tend to rate it as predictable and educational. Of course the forces of good win out, that is predictable because the authoritarian strongly believes in use of force to control evil. The show portrays what must be done, the authoritarian believer knows, to stop the forces which would threaten the lives of peaceful, good people.

In summary, each type of viewer perceives the show differently from the other. The regular viewer of crime shows relaxes while watching S.W.A.T. The pollyanna viewer reacts against the show but is favorable to the character

of Mr. Stevens. The individual who watches extensive television, desensitized by his/her viewing of television content, does not perceive the show as violent. The authoritarian viewer also does not perceive the show as violent because of their beliefs about the world, use of physical force, and power. Each perceives the same show as they are prepared to understand it in the context of their belief and value system.

B. Laverne and Shirley

Laverne and Shirley was chosen for this research to represent situation comedies. It was not on the Saskatoon market at the time of this survey. According to the B.B.M. survey of January 1976 it was ranked eighth in Ontario with 1,705,300 persons reporting that they watched it. It ranked seventh among all shows viewed by children, third for teenagers, and fifteenth for adults. The particular segment was taped from the Global network on June 15, 1967.

This episode of Laverne and Shirley revolved around a feud that Laverne was carrying on with an office worker at the factory. The office worker was constantly putting Laverne down. Shirley convinced Laverne to take out her hostilities by having their bowling team win the factory tournament. Since the office worker was the head of another woman's team, this would restore Laverne's honor. Laverne agreed to this plan and began to coach her team for the contest. At the bowling alley they meet two male regulars on the show, one of whom has his fingers jammed into a woman's bowling ball. The two men attempt to remove the ball ineptly. Unfortunately Laverne becomes sick before the bowling tournament. In order to force Laverne to stay home and rest, Shirley hides all of Laverne's clothes. Laverne, left at home on the night of the tournament, is visited by a woman from a religious mission for the destitute. Laverne convinces her that she is destitute without clothes or food. After a hot meal at the mission Laverne

appears at the bowling alley in time to win the tournament for her team. She is dressed in one of the uniforms provided by the mission.

Viewers had a hard time finding a message in this show. Seventy-four percent stated that the message was "there are two kinds of people in this world: the strong and the weak"(see table seventy-two). Fifty-eight percent of the respondents thought that the message was "you can do anything if you believe you are right." Eight other messages were chosen by at least one third of the viewers who watched the show. Only one of them was picked up in the content analysis, i.e., "people are happy with their position in life." Of the four messages chosen by the coder doing the content analysis one of them was mentioned by 36% of the viewers and the other was mentioned by only 6%. The other two were not mentioned by any viewer as a possible message of the show.

Nineteen percent of the respondents thought that the show portrayed the best way of interacting with people as being thoughtful(see table seventy-three). Sixteen percent chose being aggressive as the message about interaction while another sixteen percent chose to "tell a white lie." Thirteen percent thought the show taught a person to be evasive. Thirty-six percent of the respondents chose other alternatives. Two responses were chosen by the content analysis. One of them, "to be aggressive," was mentioned by sixteen percent of the viewers. The other one

TABLE SEVENTY-TWO

Messages Reported Present In Laverne and Shirley

Message	Percent of respondents perceiving message	Content Analysis
There are two kinds of people in this world: the weak and the strong	74%	Absent
You can do anything if you believe you are right	58%	Absent
If you believe you are morally right, any action you take is justified	48%	Absent
One main trouble today is that people talk too much and work too little	48%	Absent
An insult to your honor should always be punished	39%	Absent
Most people like their job	36%	Absent
People are happy with their position in life	36%	Present
Nowadays a person has to live pretty much for today and let tomorrow take care of itself	36%	Absent
These days a person doesn't really know whom one can count on	32%	Absent
Violence and aggression are good ways to deal with conflict	6%	Present
People get support from their family and friends	0	Present
There is an appropriate way to get revenge	0	Present

TABLE SEVENTY-THREE

Type of Interaction Depicted In Laverne and Shirley

The best way of interacting with people as demonstrated in this program is to:	Percent of respondents selecting	Content analysis
a) be kind	6%	Absent
b) be thoughtful	19%	Absent
c) be pushy	6%	Present
d) be strict	3%	Absent
e) be aggressive	16%	Present
f) tell white lies	16%	Absent
g) be straightforward	6%	Absent
h) be sarcastic	10%	Absent
i) be evasive	13%	Absent
j) be tactful	6%	Absent
k) be assertive	3%	Absent

was chosen by six percent of the viewers.

Eighteen persons (58%) said that they would watch another segment of the show. Seventy-two percent of these said that they would watch it to pass the time, while twenty-eight percent said they would watch it for relaxation.

Laverne and Shirley ran for approximately twenty-six minutes. Eighty-seven percent of the viewers said that

less than 10% of the show was taken up with violent or aggressive activity. No viewer stated that more than thirty-nine percent of the show had aggressive or violent activity in it. When asked to rate the show as either "not violent at all - 1" to "very violent - 7", the average rating was 1.84 with the highest rating being five.

Viewers rated the show on the average 3.90 for reality with three of them choosing "not at all true to life - 1" and four of them choosing "very true to life - 7".

Eighty-one percent of the viewers perceived that conflict was portrayed in the show. Thirty-two percent believe that the major solution to this conflict was verbal violence. Sixteen percent, on the other hand, thought that there had been a constructive resolution of the conflict. Two persons (8%) stated that the conflict was unsolved while another two said it was still preserved.

Sixty-five percent of those watching the show thought it occurred between 1965 and the present. Since the show is set in the 1950's those viewers who stated that the show was set between World War II and 1965 (32%) were correct. One person said it would occur in the future.

Laverne and Shirley takes place in Milwaukee, Wisconsin. Only thirty-five percent of the viewers named Milwaukee as the city in which the action takes place. Twenty-three percent named New York City, thirteen percent picked Los Angeles, while ten percent chose Saskatoon as the location of the show. Another ten percent picked Chicago and

one viewer named Detroit, another named Vancouver, and one other said it could take place in any city.

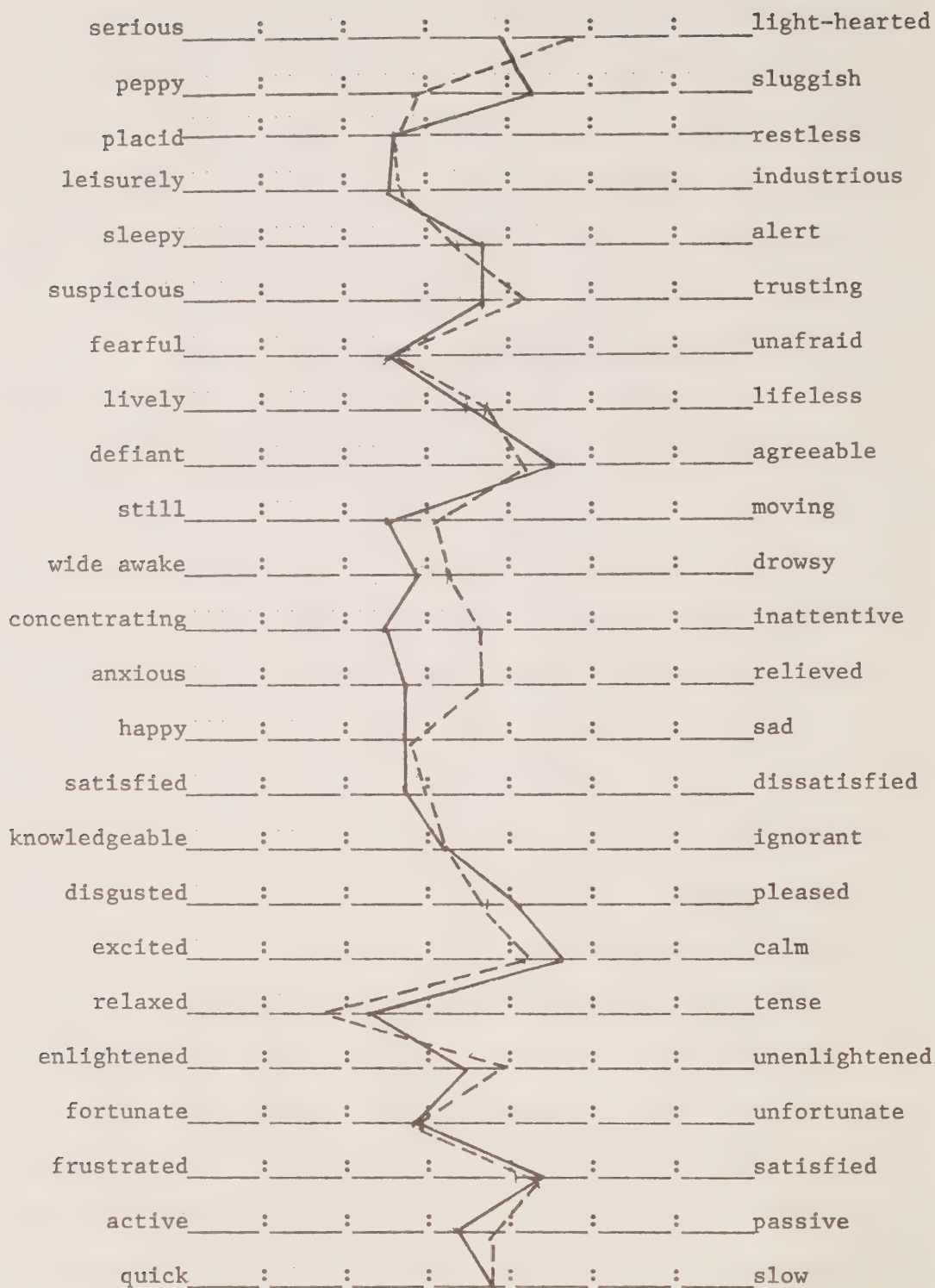
When asked to name the main character ninety-percent of the viewers named Laverne. Three viewers (10%) chose Shirley as the main character and one picked the Doctor who comes to treat Laverne's cold. Compared to S.W.A.T. there is much more agreement as to who the main character is in Laverne and Shirley.

The viewers describe Laverne as an adult between nineteen and forty years of age. She is a hero for fifty-two percent, and villian for six percent. Ninety-four percent of those watching the program believed that she either marries or expects of marry in the story. One viewer noted she was single. Another said she had once been married.

Eighty-seven percent said she was in the blue collar income group. Ten percent thought she was in the white collar group and twenty-three percent said she was in the lower class. All viewers agreed that she was a white North American but thirteen percent thought she was Canadian. On a scale of bureaucratic (1) to accomodating (7) viewers rated Laverne at 4.29. Fifty-five percent were below the average while forty-five percent were above it.

The semantic differential scale measuring level of activation shows no significant differences between viewer self-descriptions before and after the show except for light-hearted, inattentive, and relieved(see exhibit six).

EXHIBIT SIX



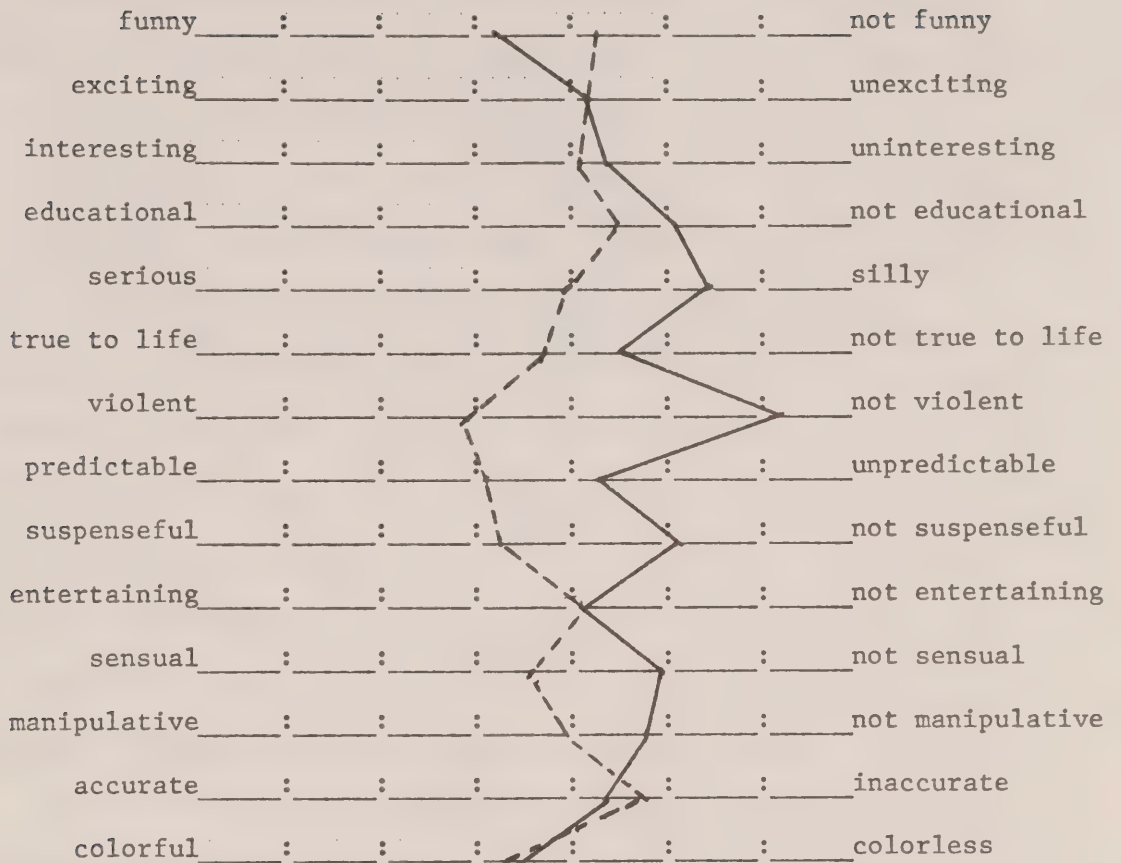
Activation Scale

—— Before the show

----- After the show

EXHIBIT SEVEN

Laverne and Shirley



———— General Population Sample

----- Kilburn Hall Sample

Laverne and Shirley did not receive any very high ratings as a program(see exhibit seven). The viewers in the institutional sample (late adolescents) see the show as even less funny than those in the general population sample. The institutionalized viewers also perceived the show as being significantly more violent, predictable, realistic, suspenseful, and slightly more manipulative.

Laverne and Shirley reverses the difference in perceptions between men and women as portrayed in S.W.A.T. Women received significantly higher ratings by viewers watching Laverne and Shirley. Men were rated significantly lower on all scales. Several male respondents told the interviewers that they objected to the image of men on Laverne and Shirley. Except for the "Fonz" who occasionally visits the show, the males portrayed on Laverne and Shirley are immature and inept.

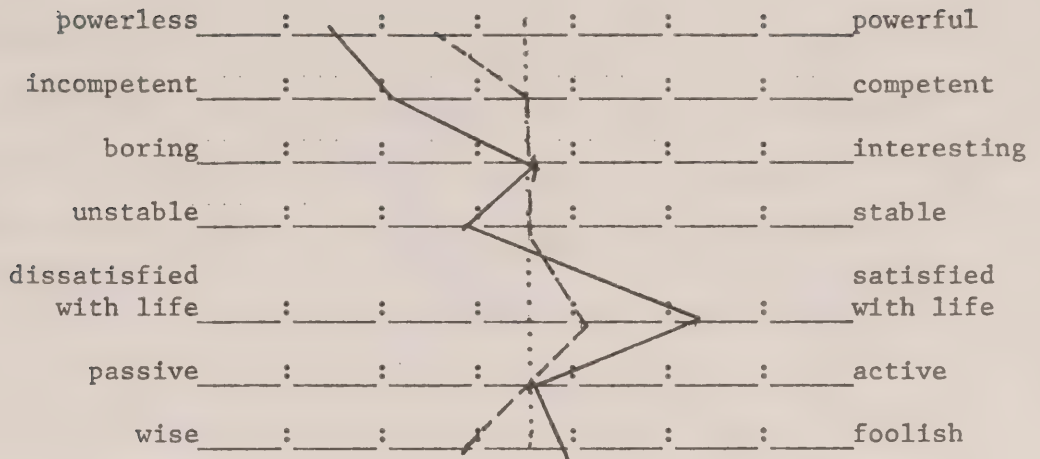
The older adolescents who viewed the show at Kilburn Hall perceived women, as portrayed on Laverne and Shirley, slightly different from those in the general population (see exhibit nine). They perceived women as more interesting, dissatisfied with life, passive, and wise. Men on the program were perceived much the same as the women. Career people on the show were seen as unstable, dissatisfied with life, passive and slightly wiser.

When rating the main character, Laverne, viewers tended to see her as young, foolish, feminine, irrational, ignorant and intuitive. The institutionalized viewer saw her

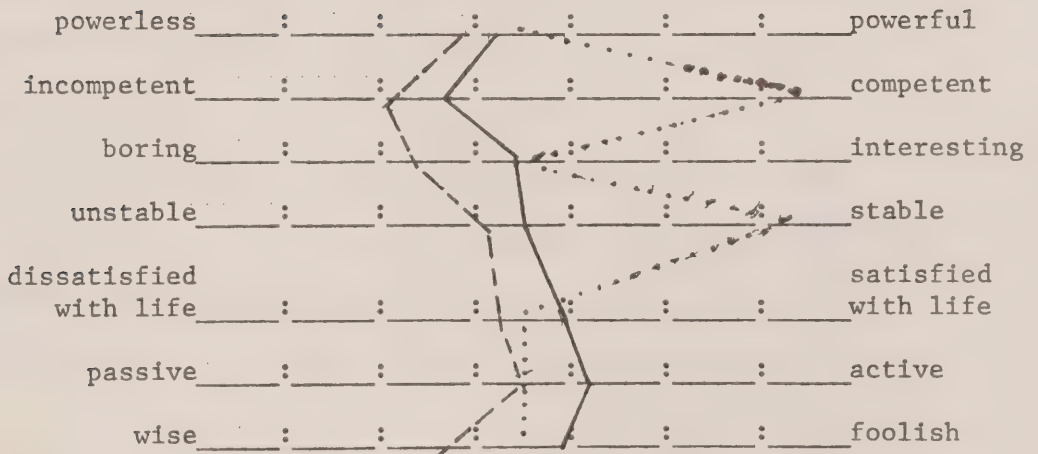
EXHIBIT EIGHT

THE ELDERLY

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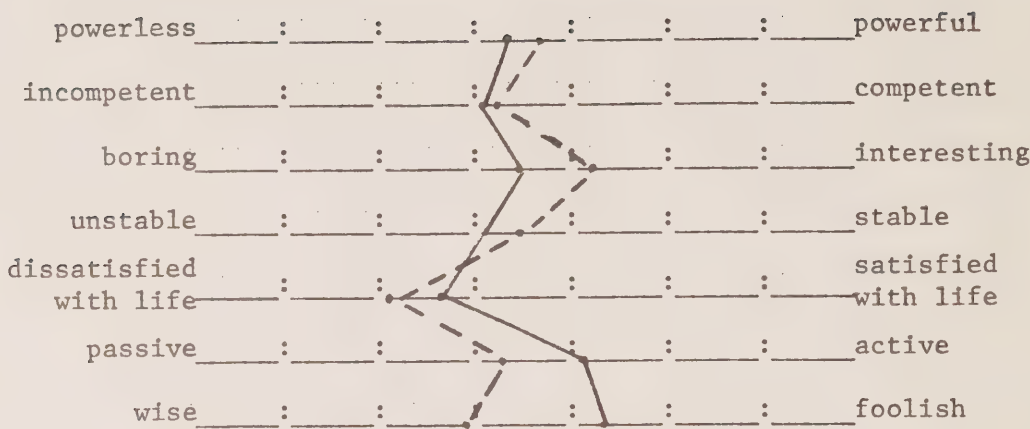


CAREER PEOPLE

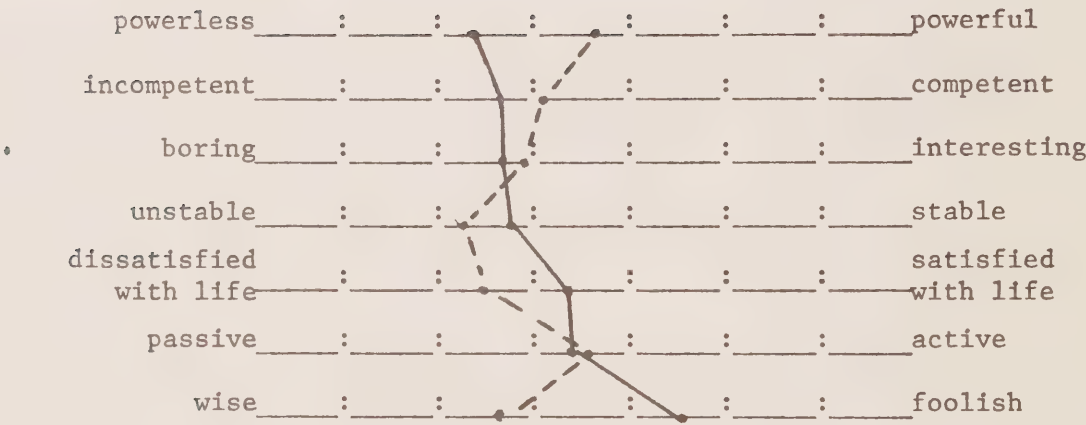


———— General Population
 ----- Institutional Sample
 Content Analysis

WOMEN



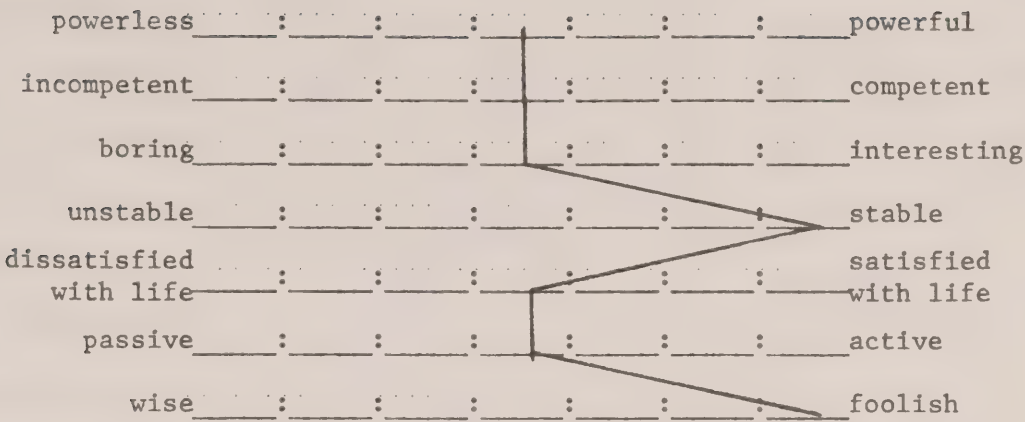
MEN



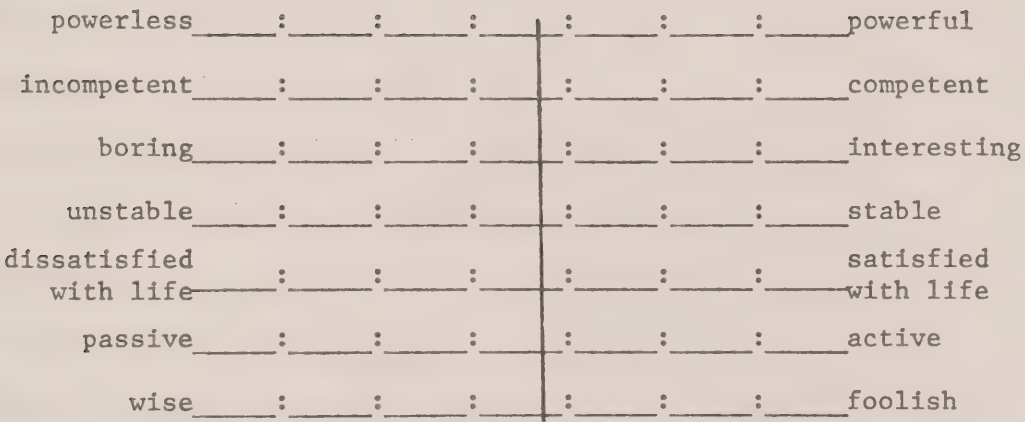
— General Population
---- Kilburn Hall

EXHIBIT NINE

WOMEN



MEN

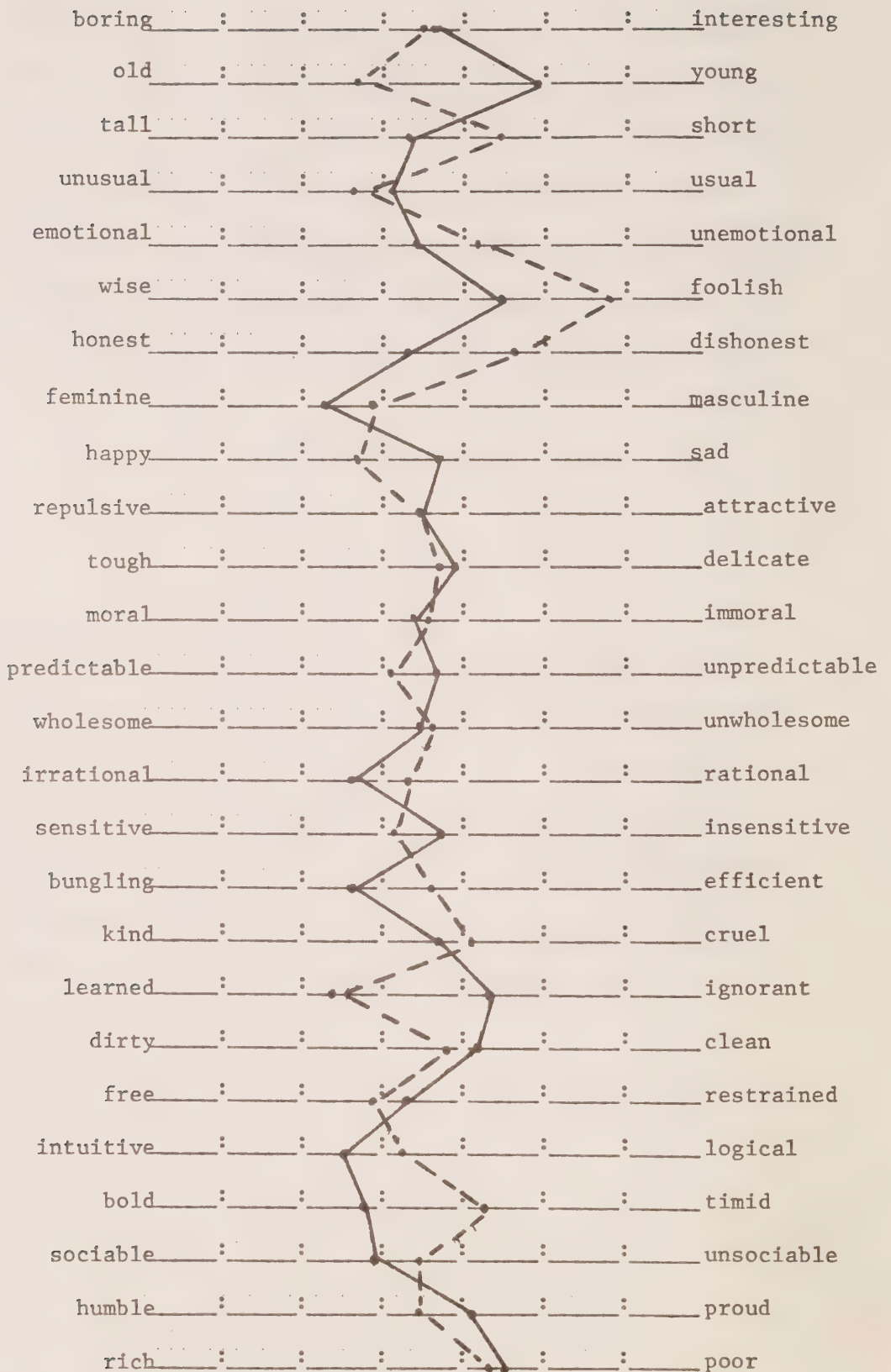


— Content Analysis

EXHIBIT ELEVEN

230

Laverne



— General Population

--- Kilburn Hall

as even more foolish, dishonest, less feminine, but happier and more learned.

Table seventy-four presents the correlations between the different types of viewers and responses on the semantic differential scale measuring attitudes towards the show. Pollyanna viewers tended to rate the show as less interesting. Persons rating Laverne who were pollyanna viewers tended to perceive her as more sociable (table seventy-five).

Viewers perceptions of the female characters of the show did vary with authoritarian viewers tending to rate the women as less satisfied with life and more foolish. Hours spent watching television tended to affect the perceptions of men on the show with extensive viewers stating they were passive and foolish.

Alienated viewers of Laverne and Shirley tend to see Laverne as more emotional, less honest, and timid. Authoritarian viewers react quite negatively to Laverne. They view her as unattractive, unhappy, immoral and unpredictable. A clue to this may be gained from the interviewers' reports that some viewers objected to Laverne showing up in the bowling alley in the uniform of the religious group who collected clothes at her door. They took this as a joke about religion. One or two even suggested the show was sacreligious. Since this group indicates that it watches religious programs it can be assumed that they have a high degree of religiosity. It is indeed the content

TABLE SEVENTY-FOUR

Correlations Between Rating of Laverne and Shirley
and Types of Viewers

Item	Hours	Anomia	Authori- tarian	Polly- anna
Funny	.11	-.22	.01	-.12
Exciting	.27	-.28	.02	-.24
Interesting	-.07	.02	.01	-.39*
Educational	.06	-.08	-.11	-.18
Serious	-.13	-.27	-.29	-.24
True to Life	-.10	.24	.18	.02
Violent	-.06	-.17	-.24	.04
Predictable	-.14	.17	-.30	.04
Suspenseful	.04	.02	.02	.06
Entertaining	.14	-.05	.03	-.07
Sensual	-.03	.06	.24	-.17
Manipulative	.06	-.12	.27	-.21
Accurate	-.02	.07	-.08	-.19
Colorful	.10	.16	.16	.23

* $p \leq .05$

TABLE SEVENTY-FIVE
Correlations Between Rating of Laverne
and Types of Viewers

Item	Hours	Anomia	Authori- tarian	Polly- anna
Interesting	-.06	.05	.06	-.08
Old	-.09	-.07	.08	.05
Tall	-.36*	.18	-.09	.05
Usual	-.02	.19	.11	-.19
Emotional	.12	-.35	-.07	.21
Wise	-.03	-.17	-.12	.27
Honest	-.22	-.36*	-.26	.16
Masculine	.01	.19	.13	.24
Happy	.02	-.14	-.38*	.30
Attractive	.01	-.10	-.39*	-.05
Tough	.12	.19	.06	-.13
Moral	-.28	-.14	-.36*	.01
Predictable	-.16	-.15	-.54*	-.13
Wholesome	.08	-.17	-.20	.10
National	.27	.28	.17	.03
Sensitive	.22	.15	.15	-.10
Efficient	.21	-.04	-.05	.08
Kind	-.08	.18	-.14	.08
Learned	.26	.18	-.18	-.12
Clean	.15	.06	-.31	-.02
Free	.02	.08	.11	.11
Logical	.25	.14	-.11	.20
Bold	-.07	-.30	-.11	-.18
Sociable	.23	-.09	-.33	.43*
Proud	.02	-.15	-.25	-.03
Rich	.21	.20	.28	.03

* $p \leq .05$

of this program which offends them. Similarly the non-verbal check sheets for one religious couple indicate that they stiffened up when Laverne appeared in the bowling alley in the uniform. This couple made a point to remark afterwards that the program was not funny!

C. Mary Hartman, Mary Hartman

Mary Hartman was chosen for this research because it was a controversial show which was not shown in Saskatoon. It also represents a soap opera type program. Mary Hartman, Mary Hartman is a Norman Lear production. It was syndicated over independent television in the United States and Canada because the networks did not want to take a chance with its controversial content.

The one hour double segment of Mary Hartman used in this research was taped on May 24, 1976, from the CBC network in Toronto. It was broadcast at midnight. B.B.N. figures show that Mary Hartman, Mary Hartman ranked 115th out of 129 shows for all viewers in Ontario. It was 94th among all shows for adult viewers. The show ranked 116th among all shows for teenagers and children.

The segment of Mary Hartman, Mary Hartman used in this research begins with Mary preparing for the visit of her "old friend" Mona McKenzie, a sex therapist. Mary and her husband, Tom, have been having sexual problems. Tom is temporarily impotent. She hopes that Mona will be able to help Tom with his problem. Shortly after Mona arrives, Mary receives a phone call from her sister. The phone call was pre-arranged by Mary so that she could leave Tom and Mona alone for awhile.

Mary hurries next door to the neighbors where Charlie and Loretta Haggars are entertaining Charlie's first wife, Muriel. During the visit Loretta insists that Muriel

spend her time in Fernwood at the Haggeres' house. Charlie tries to warn Loretta but she ushers Muriel upstairs to her room. While they are . . . upstairs in Muriel's room, Mary and Charlie decide that Muriel is an evil person and up to no good.

The next day Charlie tells Loretta about the robbery in a diner which he and Muriel once owned. During the course of the robbery Charlie was forced to "put up his hands" thus tossing some hot grease on Muriel and scarring her face. Later in the program Muriel substantiates the grease story but, she says, it was no robbery. Charlie threw the grease on her because she was wearing open-toed wedgies. Loretta does not know who to believe.

Tom and Mona, in the meantime, have been getting to know one another. Mary comes home to find them visiting about Mona's work. The next morning as Tom is leaving for work Mary and he discuss Mona. Tom indicates that he is willing to cooperate with Mona in whatever way necessary. Mary, however, has just looked up the word surrogate in the dictionary. She suddenly doesn't want Tom to see Mona again. The show ends as Tom leaves for work indicating he will gladly cooperate with Mona if it will make Mary happy and Mary calling Mona to come over and explain what a sex surrogate is to her.

Seventy-one percent of the viewers stated that the message of this show was "our main trouble today is that people talk too much and work too little." Sixty-eight

percent stated that the message was "there are two kinds of people in this world: the strong and the weak." Sixteen persons (52%) also chose as messages two statements: 1) "people get support from their family" and 2) "if you believe you are morally right, any action you take is justified."

Five other messages were chosen by more than thirty percent of the viewers. As table seventy-six indicates the content analysis did not pick any of the messages which more than half of the viewers agreed upon. The content analysis indicates two messages in the show. One of them, "most people like their job", was perceived by forty-eight percent of the viewers. The other was only mentioned by sixteen percent of the persons who watched this show.

When asked how the show portrayed the best way to interact with other people (see table seventy-seven), thirty-two percent of the respondents said that it was to be aggressive. Thirteen percent chose "be kind", the alternative preferred by the content analysis.

Only nine respondents (29%) reported that they would watch another segment of the show. This is the lowest of the three shows discussed so far. Fourteen percent of those stating that they would watch again said they would do so to pass the time. Ten percent reported they would watch for relaxation. One person said he/she would watch to learn while another indicated the motivation to watch was because it was thrilling.

TABLE SEVENTY-SIX

Message Present In Mary Hartman, Mary Hartman

Message	Percent of respondents perceiving message	Content Analysis
Our main trouble today is that people talk too much and work too little	71%	Absent
There are two kinds of people in the world: the strong and the weak	68%	Absent
People get support from their family and friends	52%	Absent
If you believe you are morally right, any action you take is justified	52%	Absent
You can do anything if you believe you are morally right	48%	Absent
Most people like their job	48%	Present
Nowadays a person has to live pretty much for today and let tomorrow take care of itself	48%	Absent
These days a person doesn't really know whom one can count on	48%	Absent
Concerned citizen's get into more trouble than its worth, i.e., it doesn't pay to get involved	32%	Absent
Most people are happy with their position in life	16%	Present

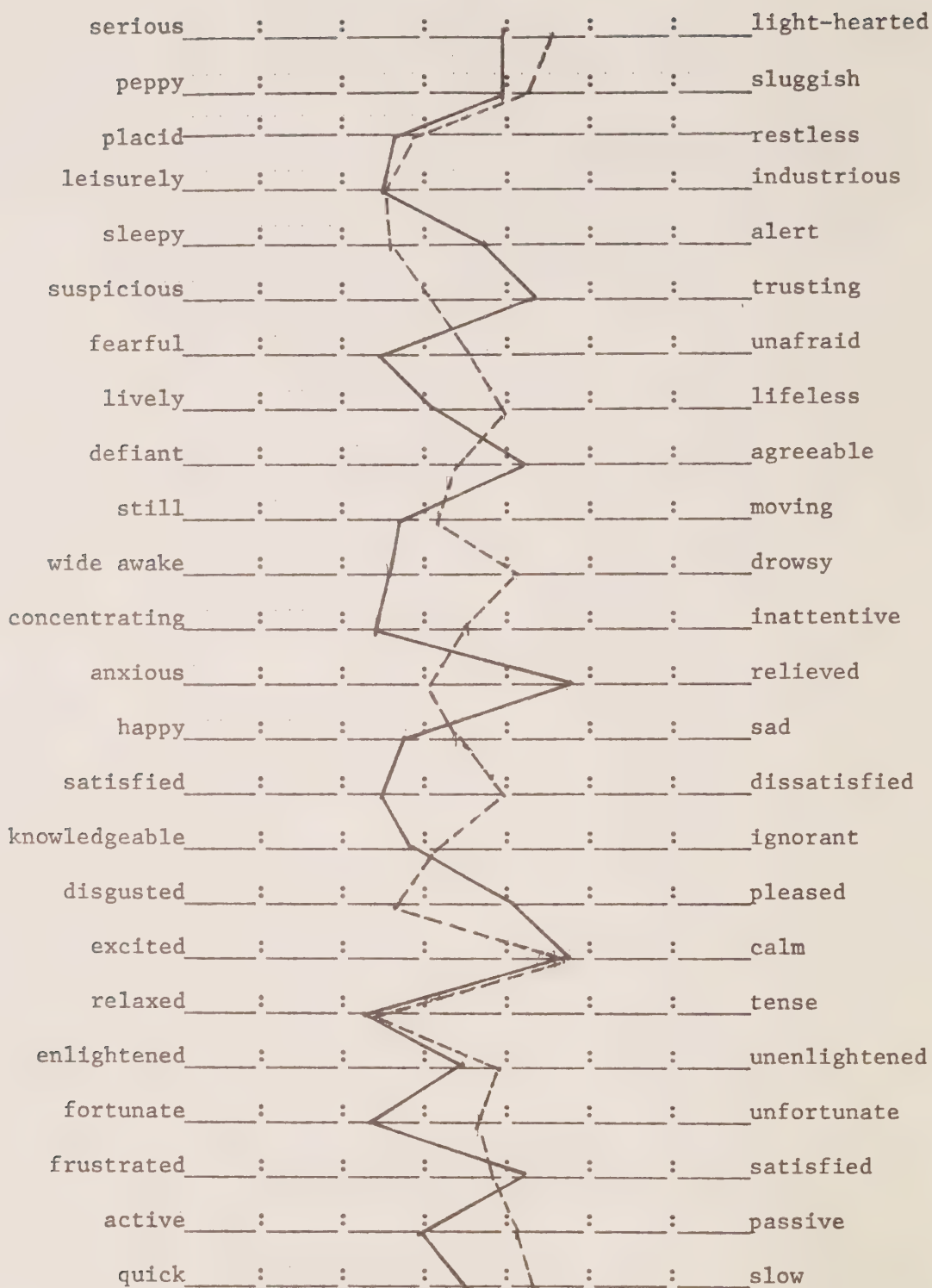
TABLE SEVENTY-SEVEN

Type of Interaction Depicted in Mary Hartman

The best way of interacting with people as demonstrated in this program is to:	Percent of respondents selecting	Content analysis
a) be kind	13%	Present
b) be thoughtful	13%	Present
c) be pushy	10%	Absent
d) be strict	10%	Absent
e) be aggressive	33%	Absent
f) tell white lies	3%	Present
g) be straightforward	7%	Absent
h) be sarcastic	0	Absent
i) be evasive	3%	Absent
j) be tactful	7%	Absent
k) be assertive	3%	Absent

Seventy-four percent of the viewers estimated that approximately less than ten percent of the show was spent on violent or aggressive content. Ninety-four percent said it was lower than thirty-nine percent. Only two persons (6%) stated that between fifty and sixty-nine percent of the show contained aggressive activity. The average on the violence scale for the show was 1.34.

EXHIBIT TWELVE



———— Before viewing show

----- After viewing show

When asked to rate the show on reality, the average was 3.03 (1 = not true to life). Sixty-five percent of the viewers were below the average while thirty-five percent were above it.

Eighty-seven percent of the viewers stated that there was conflict portrayed in the show. Twenty-three of them (74%) said that the conflict was left unsolved. One said it was solved by conciliation, another by coercion, etc.

When asked to name the city in which this program took place (regular viewers of the show know that Mary Hartman lives in Fernwood) forty-two percent said it could occur in any city. Six persons named New York City (19%), while five picked Los Angeles (16%). Other cities named were Ottawa, Chicago, Houston, and Toronto.

Mary Hartman was chosen as the main character by seventy-seven percent of the respondents. Mona McKenzie was picked by nineteen percent while one person named Tom Hartman as the main character. No one picked Charlie or Loretta Haggars although they take up much of the show in this episode.

Viewers thought that the action of the show took place between 1965 and the present with only five viewers (16%) stating it was sometime in the future. Twenty-nine viewers (94%) thought that Mary was between nineteen and forty years old. Ninety percent of the viewers said that Mary was married while ten percent indicated that she had at one time been married. The viewers were about evenly divided

on the question of Mary having any dependents. Since Mary's daughter was not shown in this segment these viewers had no way of knowing if she had children.

Seventy-one percent of the viewers placed Mary and Tom Hartman in the blue collar class. Three said that she was upper, elit, executive class, four placed her in the middle class, and two persons said she was in the lower poverty class. It is interesting that Tom's occupation as a worker in a factory did not become apparent to these viewers.

All said Mary was North American although two viewers thought she was Canadian. When asked to rate Mary on the bureaucratic or accomdating scale, viewers used the full range of the scale. The average rating was 4.84 with forty-eight percent of the viewers placing Mary below the average on the bureaucratic end of the scale. Fifty-two percent were above the average with six of them at seven--very accomdating and very helpful.

Viewers of Mary Hartman, Mary Hartman, show significant changes in activation level before and after viewing the show(see exhibit twelve). In each of the following scales viewers show a significant shift towards the less active end of the scale: sleepy/alert, lifeless/lively, drowsy/awake, passive/active, and slow/quick. In other words, in each case after watching the show viewers indicated that they were more sleepy, drowsy, passive, slow, lifeless, than before watching the show. In this case it

is safe to say that the viewers activation level was lowered after watching Mary Hartman. It may be recalled that viewers of soap operas tended to give as their principle reason for watching television "because it is a pleasant rest." In the case of Mary Hartman it would appear that viewers are resting psychologically when the show is over.

The second group of adjectives in the activation scale which show significant change are suspicious/trusting, fearful/unafraid, defiant/agreeable, fortunate/unfortunate, sad/happy, dissatisfied/satisfied, and disgusted/pleased. Again the change was towards the negative adjective after watching the show. In other words, while the respondents rated themselves as trusting, etc. before the show, after watching they tend to make a significant shift to describing themselves as suspicious, fearful, defiant, unfortunate, sad, and dissatisfied. These reactions may be a result of the program content, or, displeasure at wasting time watching a program which they did not like.

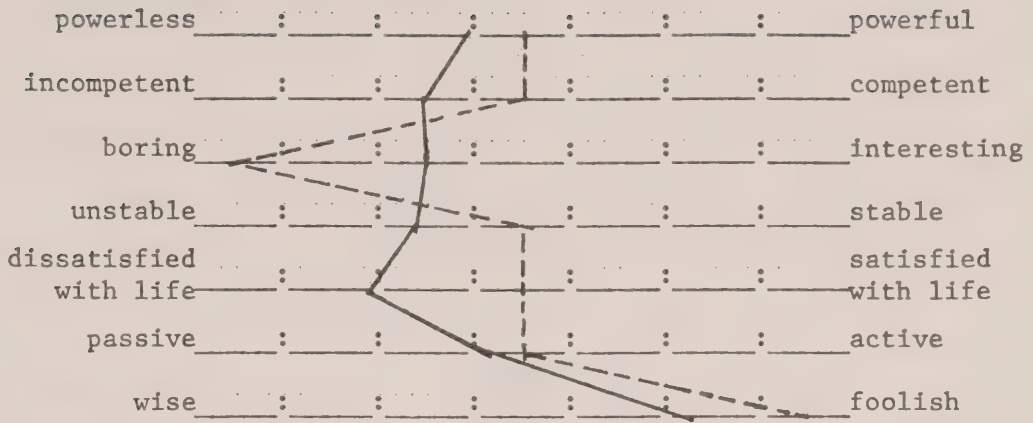
The ratings of Mary Hartman as a program fall just within the negative range close to the neutral point(see exhibit thirteen). Viewers of this program are not enthusiastic towards the show. The best description of the feelings would seem to be apathetic.

Viewers perceive that women on this show are portrayed as being unstable, dissatisfied with life and foolish. Men are portrayed as more satisfied with life and

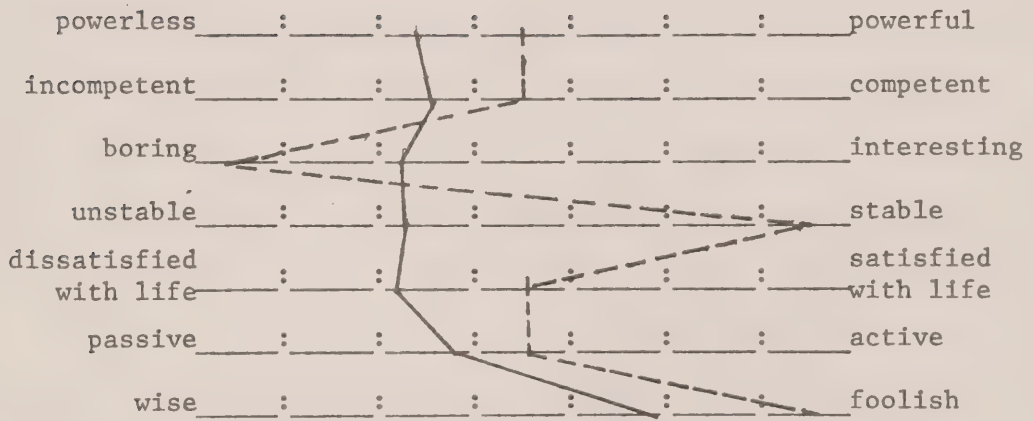
EXHIBIT THIRTEEN

Mary Hartman, Mary Hartman

[illegible]



MEN



— General population
 ---- Content Analysis

EXHIBIT FOURTEEN

slightly less foolish. The content analysis shows more diversity in ratings. Men are rated as more stable than women as portrayed on the show.

Only sixty-one percent of the viewers who watched Mary Hartman completed the career people scale. Who is the career person on Mary Hartman? Mona McKenzie, perhaps, in that she is presented as a professional sex therapist. The ratings for career people fall on the positive side of the continuum. They are not as extreme as those in S.W.A.T. but they are positive(see exhibit fifteen).

Mary Hartman is not rated high as a main character. One fourth of the viewers rated her as boring and fifty-two percent of the viewers were on the negative end of the boring/interesting scale. Mary is also seen as foolish and bungling. As exhibit sixteen indicates most of the average ratings fall near the neutral point with the majority of them on the negative side of the scale. Mary Hartman does not appear to stir up much emotion in the minds of these viewers.

It is the regular viewers of soap operas who like Mary Hartman, Mary Hartman. First, after watching the show they describe themselves as more knowledgeable and relaxed. Soap opera viewers said that one of their reasons for watching television was to relax, "because it is a pleasant rest." They show a significant difference in activation level after watching the show reporting that they feel relaxed.

EXHIBIT FIFTEEN

CAREER PEOPLE

powerless _____ : _____ : _____ : _____ : _____ : _____ : _____ powerful

incompetent _____ : _____ : _____ : _____ : _____ : _____ : _____ competent

boring _____ : _____ : _____ : _____ : _____ : _____ : _____ interesting

unstable _____ : _____ : _____ : _____ : _____ : _____ : _____ stable

dissatisfied _____ : _____ : _____ : _____ : _____ : _____ : _____ satisfied

with life _____ : _____ : _____ : _____ : _____ : _____ : _____ with life

passive _____ : _____ : _____ : _____ : _____ : _____ : _____ active

wise _____ : _____ : _____ : _____ : _____ : _____ : _____ foolish

[illegible]

TABLE SEVENTY-EIGHT

Correlations Between Rating of Mary Hartman
and Types of Viewers

Item	Hours	Watch soap operas	Anomia	Authori- tarian	Polly- anna
Funny	.11	.16	.09	.01	-.08
Exciting	.22	.30	.18	.11	-.20
Interesting	.18	.24	-.02	-.08	-.04
Educational	.13	.22	.18	.06	.08
Serious	.01	.07	.12	-.03	.01
True to Life	-.06	-.11	.05	.01	.04
Violent	-.21	-.21	.13	.40*	-.46*
Predictable	.18	-.13	-.11	-.08	.28
Suspenseful	.13	.22	.22	.20	-.37*
Entertaining	.04	.24	.21	.10	-.19
Sensual	.10	-.03	.24	.10	-.01
Manipulative	-.04	.14	.39*	.46*	-.41*
Accurate	-.19	.03	.40*	.17	-.36*
Colorful	.01	.24	-.03	-.24	.19

*p \leq .05

TABLE SEVENTY-NINE

Correlations Between Rating of Mary Hartman
and Types of Viewers

Item	Hours	Watch soap operas	Anomia	Authori- tarian	Polly- anna
Interesting	.23	.18	-.27	-.17	.13
Old	-.15	-.34	-.17	-.31	.30
Tall	.13	.07	.17	.06	-.28
Usual	.43*	.07	-.30	-.12	.03
Emotional	-.42*	.06	.16	.17	.08
Wise	.06	.18	-.26	-.14	-.01
Honest	.08	.37*	-.36*	-.15	.22
Masculine	.02	-.05	.17	-.11	.11
Happy	.25	.24	.23	.25	-.05
Attractive	.28	.32	-.29	-.04	.11
Tough	-.17	.02	.61*	.25	-.36*
Moral	.11	.22	-.48*	-.29	.21
Predictable	-.02	.34	-.36*	-.13	.20
Wholesome	.15	.33	-.26	-.24	.21
Rational	-.15	-.28	-.02	-.17	-.08
Sensitive	.02	.10	-.51*	-.21	.22
Efficient	.28	.19	.07	.04	-.13
Kind	-.07	.05	-.45*	-.33	.20
Learned	-.30	.07	-.07	.01	.03
Clean	-.13	.01	-.33	-.05	.08
Free	-.06	.07	.17	.01	.31
Logical	.06	.13	-.06	-.01	-.21
Bold	.28	.26	-.01	-.13	.04
Sociable	-.08	.25	-.18	-.03	.29
Proud	.38*	.28	.17	.19	-.33
Rich	-.02	.17	.01	-.04	.06

* $p \leq .05$

Pollyanna viewers tend to see the program as less violent, less suspenseful, less manipulative, and inaccurate. There is an interesting interaction between the perceptions of Mary Hartman, Mary Hartman, which pollyanna viewers hold and those held by authoritarian and alienated viewers. Authoritarian viewers rate the show as more violent than pollyanna viewers. Both alienated and authoritarian viewers perceive the show as manipulative while pollyanna viewers perceive it as non-manipulative. Alienated viewers have a strong tendency to describe the show as accurate while pollyanna viewers describe it as inaccurate.

When describing their perceptions of Mary Hartman herself the pollyanna viewer tends to see her as younger and delicate. The alienated viewer has a less positive picture of Mary Hartman. They see her as unusual, less honest, tough, immoral, unpredictable, insensitive, and cruel. It is the regular viewer of soap operas who sees Mary as honest, predictable, wholesome, and older. Persons who view extensive television tend to see her as unemotional, proud, and the usual heroine of a soap opera.

Generally viewers are not overly enthusiastic or negative towards Mary Hartman. Yet when one examines the relationships between types of viewers and their perceptions of her, different patterns emerge. Pollyanna viewers, regular viewers of soap operas, are positive towards her. Regular viewers of crime shows also find Mary Hartman a

positive television character. Those viewers who are alienated from the world perceive her negatively. Authoritarian viewers may well have reacted to the sexual content of the program. Therefore they tend to react negatively but not as strongly as the alienated viewer.

D. Sidestreet

Sidestreet is the only television show used in this study which is shown on Saskatoon television. It was chosen for the study as a good Canadian show focusing upon problems of the police.

Sidestreet is a Canadian police show produced by the C.B.C. This segment of the show was taped May 22, 1976 at 10:00 p.m. in Toronto. It does not appear in the B.B.M. survey for January 1976.

The particular segment of Sidestreet dealt with the story of Bertha McKenzie, a Metis, who is about to be evicted from her home because she cannot pay the rent. The supervisor of Public Welfare refuses to let Mrs. McKenzie have her cheque because she has a man living in her home.

When the show opens Mrs. McKenzie is busy boarding up the doors and windows of the house. She will make a stand here and not allow her family to be evicted. She calls her brother, Oliver Johnson, a radical Metis leader, who appears at the house prepared to die for the cause. Shortly after Oliver arrives, Mrs. McKenzie's common-law husband leaves the family. This removes the excuse which the welfare supervisor was using to hold back the cheque. It is now given to the McKenzie's caseworker who takes it to the house.

Several scenes depict the close relationship between Mrs. McKenzie and her children. The teenage son also has a close relationship with one of the police officers called

upon to evict the family. The boy is torn between his mother and uncle and his basketball coach, the police officer.

The police have been called into the case by the social worker, landlord, and media response to Oliver Johnson's declaration that the family will die before allowing themselves to be evicted from the house.

Bertha McKenzie is upset by this declaration of a suicide pact by her brother. She is not prepared to sacrifice her children for this cause especially since she now can receive the rent cheque. Oliver Johnson then holds the McKenzie family prisoners in the home.

Other Metis leaders have refused to join Oliver Johnson. They believe him to be crazy. Finally as one police officer talks to Johnson in the front of the house, the basketball coach enters the home from the rear and disarms Oliver. The show closes as the caseworker gives Bertha McKenzie the cheque so that she can remain in the house which has become the family home.

Viewers of this show overwhelmingly thought that the message of the show was "the family is important in our society(see table eighty). Eighty-one percent of the respondents also chose the message "people get support from their family." Both of these messages were also selected by the content analysis.

When asked what Sidestreet said about the best way to interact with people, twenty-nine percent said that it

TABLE EIGHTY
Messages Present In Sidestreet

Message	Percent of respondents perceiving message	Content Analysis
The family is important in our society	93%	Present
People get support from their family and friends	81%	Present
Our main trouble today is that people talk too much and work too little	71%	Absent
These days one doesn't know whom one can count on	68%	Absent
Crime does not pay	58%	Present
Nowadays a person has to live pretty much for today and let tomorrow take care of itself	52%	Evidence against
It is important to teach children strict obedience to their parents	48%	Absent
A person, who has bad manners, habits and breeding can hardly expect to be liked and accepted by decent people	48%	Absent
It's hardly fair to bring children into the world with the way things look for the future	45%	Absent
If you believe you are morally right any action you take is justified	42%	Present
Violence and aggression are good ways to deal with conflict	42%	Evidence against
Most people are happy with their position in life	13%	Evidence against
Relations with others are simple, direct, and conflict free	3%	Evidence against

TABLE EIGHTY-ONE

Type of Interaction Depicted in Sidestreet

The best way of interacting with people as demonstrated in this program is to:	Percent of respondents selecting	Content Analysis
a) be kind	10%	Evidence against
b) be thoughtful	23%	Absent
c) be pushy	7%	Absent
d) be strict	7%	Absent
e) be aggressive	7%	Evidence against
f) tell white lies	0	Absent
g) be straightforward	29%	Present
h) be sarcastic	0	Absent
i) be evasive	0	Absent
j) be tactful	10%	Absent
k) be assertive	7%	Absent

was to be straightforward. Twenty-three percent said it was to be thoughtful. Other answers given were "be kind," "be tactful," "be pushy," "be strict," and "be aggressive."

Forty-five percent of the viewers said that less than ten percent of the program contained violent or aggressive activity. Eighty-four percent said that less than half of the program contained aggressive material. Sixteen percent thought that more than half of the program was

taken up with aggressive activity with the highest individual saying eighty to eighty-nine percent of the program involved violence. The average violence rating was 2.94.

Ninety-seven percent of the viewers said that conflict was portrayed in Sidestreet. Thirty-percent said that it was left unsolved. Twenty-percent thought there was a constructive resolution of the conflict. Ten percent thought that arbitration had been used and another ten percent thought conciliation was the major solution to the conflict.

Ninety percent thought that the action of the program took place between 1965 and the present. Six percent said it took place between World War II and 1965. One person thought that the action shifted over several time periods.

When asked the location of the program, twenty-three percent said it happened in Toronto, nineteen percent said Regina, thirteen percent said Vancouver, and ten percent said Saskatoon. Twenty-six percent of the respondents said it could happen in any city. Other respondents picked Edmonton, Montreal, and New York City.

Twenty-two persons (73%) thought that Bertha McKenzie was the main character of the show. Seven persons (23%) said that Oliver Johnson was the main character. One person picked Alec as the main character. Thirty respondents (99%) said that the main character was Metis or native--Indian, Inuit. One person said the main character was a

white Canadian. When rating the main character on the bureaucratic/accomodating scale the average was 3.84 with twenty persons above the average towards the accomdating and helpful end of the continuum.

Viewers did not show any significant differences in activation level between their self-descriptions made before viewing and after viewing the program(see exhibit seventeen). Sidestreet was perceived by these viewers as a serious program. It received the lowest score on the funny/not funny scale of all four programs(exhibit eighteen).

This show received some of the highest scores for portrayal of women although the content analysis was more positive than the viewers. Women are described as competent, interesting, and dissatisfied with life. Men are rated only slightly lower but not as high as the men portrayed in S.W.A.T. Again the content analysis is more positive than the viewers.

As the main character, Bertha McKenzie also receives quite high ratings for interest (average 6.03). Bertha is perceived as honest, attractive, tough, kind, clean, bold, proud, and poor. Apparently the viewers do identify with Bertha more than they do with Mary Hartman.

Pollyanna viewers tended to see this show as funny, less educational, less true to life, and less accurate. A program that is too realistic, portrays a world in which people suffer, and focuses upon the need for radical change

EXHIBIT SEVENTEEN

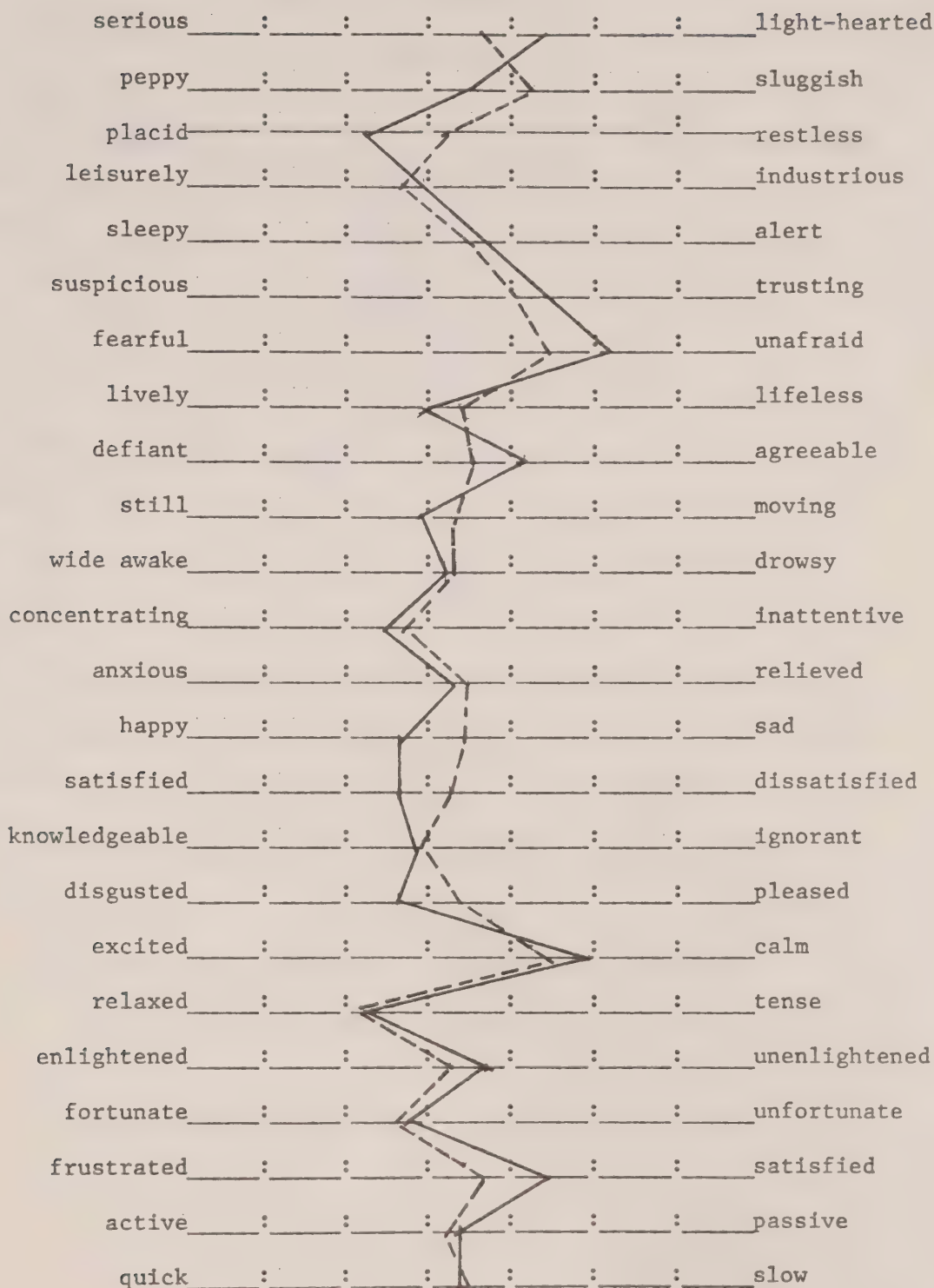
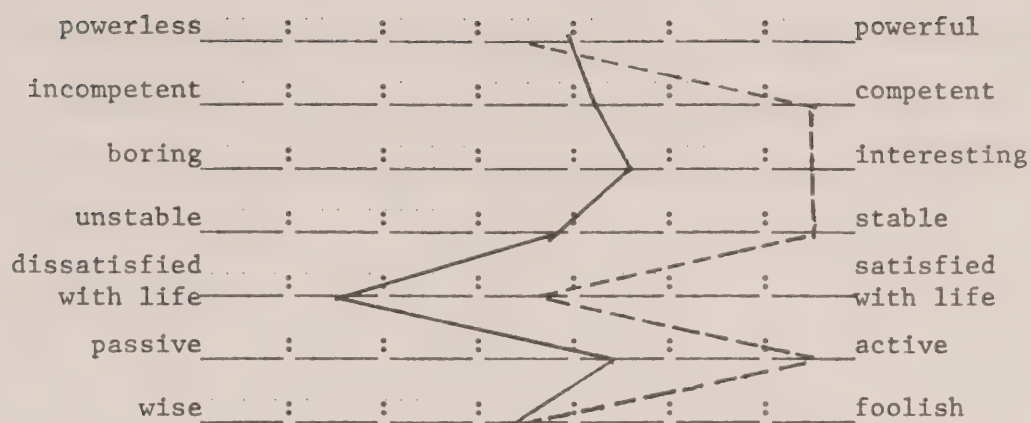


EXHIBIT EIGHTEEN

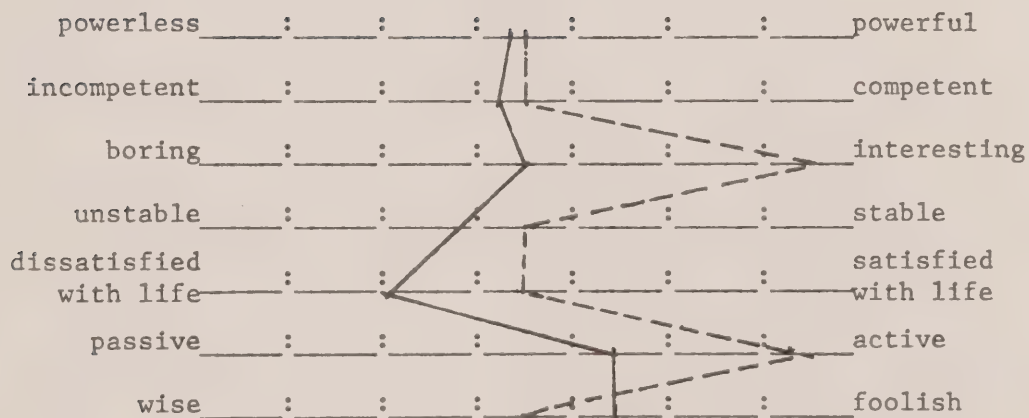
Sidestreet

funny _____ not funny
 exciting _____ unexciting
 interesting _____ uninteresting
 educational _____ not educational
 serious _____ silly
 true to life _____ not true to life
 violent _____ not violent
 predictable _____ unpredictable
 suspenseful _____ not suspenseful
 entertaining _____ not entertaining
 sensual _____ not sensual
 manipulative _____ not manipulative
 accurate _____ inaccurate
 colorful _____ colorless

WOMEN



MEN



— General Population

---- Content Analysis

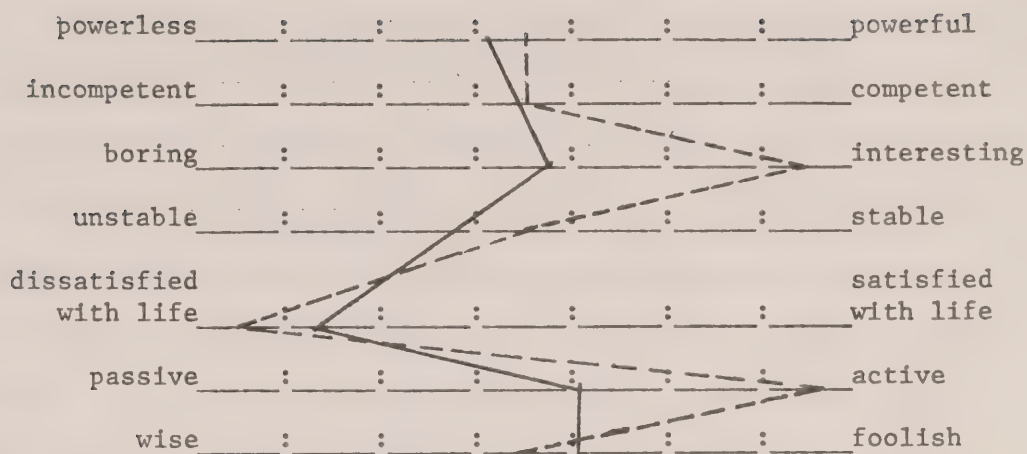
EXHIBIT NINETEEN

EXHIBIT TWENTY
Bertha McKenzie

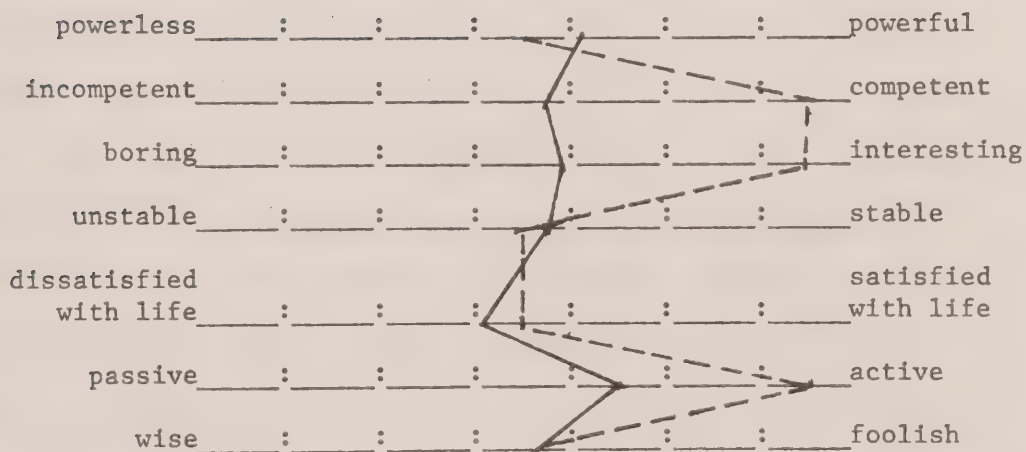
262

boring	:	:	:	:	:	:	:	interesting
old	:	:	:	:	:	:	:	young
tall	:	:	:	:	:	:	:	short
unusual	:	:	:	:	:	:	:	usual
emotional	:	:	:	:	:	:	:	unemotional
wise	:	:	:	:	:	:	:	foolish
honest	:	:	:	:	:	:	:	dishonest
feminine	:	:	:	:	:	:	:	masculine
happy	:	:	:	:	:	:	:	sad
repulsive	:	:	:	:	:	:	:	attractive
tough	:	:	:	:	:	:	:	delicate
moral	:	:	:	:	:	:	:	immoral
predictable	:	:	:	:	:	:	:	unpredictable
wholesome	:	:	:	:	:	:	:	unwholesome
irrational	:	:	:	:	:	:	:	rational
sensitive	:	:	:	:	:	:	:	insensitive
bungling	:	:	:	:	:	:	:	efficient
kind	:	:	:	:	:	:	:	cruel
learned	:	:	:	:	:	:	:	ignorant
dirty	:	:	:	:	:	:	:	clean
free	:	:	:	:	:	:	:	restrained
intuitive	:	:	:	:	:	:	:	logical
bold	:	:	:	:	:	:	:	timid
sociable	:	:	:	:	:	:	:	unsociable
humble	:	:	:	:	:	:	:	proud
rich	:	:	:	:	:	:	:	poor

ETHNIC GROUPS



CAREER PEOPLE



———— General Population

----- Content Analysis

EXHIBIT TWENTY-ONE

will not be consonant with the pollyanna belief system about how perfect is the world we live in.

Sidestreet was the only show of the four in which viewers were able to identify an ethnic or racial group. Exhibit twenty-one reports the ratings of the group along with the perceptions of career people on the program. The viewer ratings do not radically differ from the neutral position except for "dissatisfied with life." Again the content analysis ratings are much higher and more positive than those of the viewers.

Alienated viewers tended to describe the show as true to life. Authoritarian viewers thought it was not only true to life but also suspenseful, accurate, and colorful. This is the most positive that these two groups have been towards a show used in the survey. Why? The story centers around a woman who is alienated from society. It may well be that the alienated viewers identify with her. One possible explanation for the authoritarian viewers is that it supports their stereotype of Metis and welfare people. Since it supports their stereotype and prejudices they find it true to life and accurate in its portrayal of groups within society.

Two women are shown in this show. One is Bertha McKenzie who is preparing to battle the establishment. The other is the Welfare Officer who is withholding the cheque and enforcing the rules. Viewers who watch more than the average amount of television perceived these women as interesting. Authoritarian viewers, on the other hand,

TABLE EIGHTY-TWO

Correlations Between Rating of Sidestreet
and Types of Viewers

Item	Hours	Watch crime shows	Anomia	Authori- tarian	Polly- anna
Funny	.20	.11	-.03	.18	.45*
Exciting	-.02	.22	.15	.01	-.11
Interesting	.09	.17	-.14	-.17	-.12
Educational	.33	.20	.15	-.10	.31
Serious	.09	.14	-.06	-.19	-.20
True to Life	.22	.50*	.31	.34	-.31
Violent	-.15	-.11	.13	-.05	-.12
Predictable	.08	.01	-.05	-.18	.29
Suspenseful	.31	.33	.15	.38*	.01
Entertaining	.23	.31	.23	.04	-.26
Sensual	.20	.25	.22	.13	-.28
Manipulative	-.14	-.07	.03	-.27	-.17
Accurate	.26	.07	.27	.33	-.30
Colorful	.07	.23	-.10	.34	.23

* $p \leq .05$

TABLE EIGHTY-THREE

Correlations Between Rating of Bertha McKenzie
and Types of Viewers

Item	Hours	Watch crime shows	Anomia	Authori- tarian	Polly- anna
Interesting	.34	-.07	-.16	-.12	-.01
Old	-.16	.30	-.25	-.13	.20
Tall	-.14	-.36*	-.53*	-.26	.42
Usual	.01	.25	-.01	-.10	.15
Emotional	.24	.05	-.07	-.06	.16
Wise	-.15	.02	-.01	-.53*	-.06
Honest	-.01	-.16	-.01	-.24	-.17
Masculine	-.16	-.28	-.39*	-.20	.20
Happy	-.32	.15	-.02	-.29	.01
Attractive	.01	-.01	-.11	-.33	-.19
Tough	.08	.27	.17	.11	-.02
Moral	-.08	.03	.04	-.36*	-.25
Predictable	.05	-.18	.37*	.29	-.01
Wholesome	.23	.03	-.27	-.17	.22
Rational	.13	.27	-.03	-.17	-.01
Sensitive	.04	-.01	-.42*	-.04	.24
Efficient	.23	.03	-.23	-.17	.21
Kind	-.12	.04	-.04	-.12	-.07
Learned	.04	.27	-.05	-.34	-.10
Clean	-.12	.24	-.04	-.12	.03
Free	-.10	.16	-.01	-.03	.09
Logical	.22	.28	.18	.01	-.05
Bold	.04	.08	-.14	-.14	.11
Sociable	-.18	-.02	.05	.30	-.25
Proud	.13	.24	-.40*	-.01	-.01
Rich	.11	-.28	-.07	-.08	.20

*p ≤ .05

reacted negatively to them rating them as less competent, less wise, and unstable.

Regular viewers of crime shows were slightly negative towards the teenage children of Bertha McKenzie. They tended to see them as less competent and less satisfied with life. Pollyanna viewers showed a slight tendency to perceive the teenagers as more competent.

The alienated viewer tended to rate Bertha McKenzie as more feminine, predictable, and humble. While the authoritarian viewer tended to perceive her as foolish and immoral.

The Comparison Study of S.W.A.T. And Sidestreet

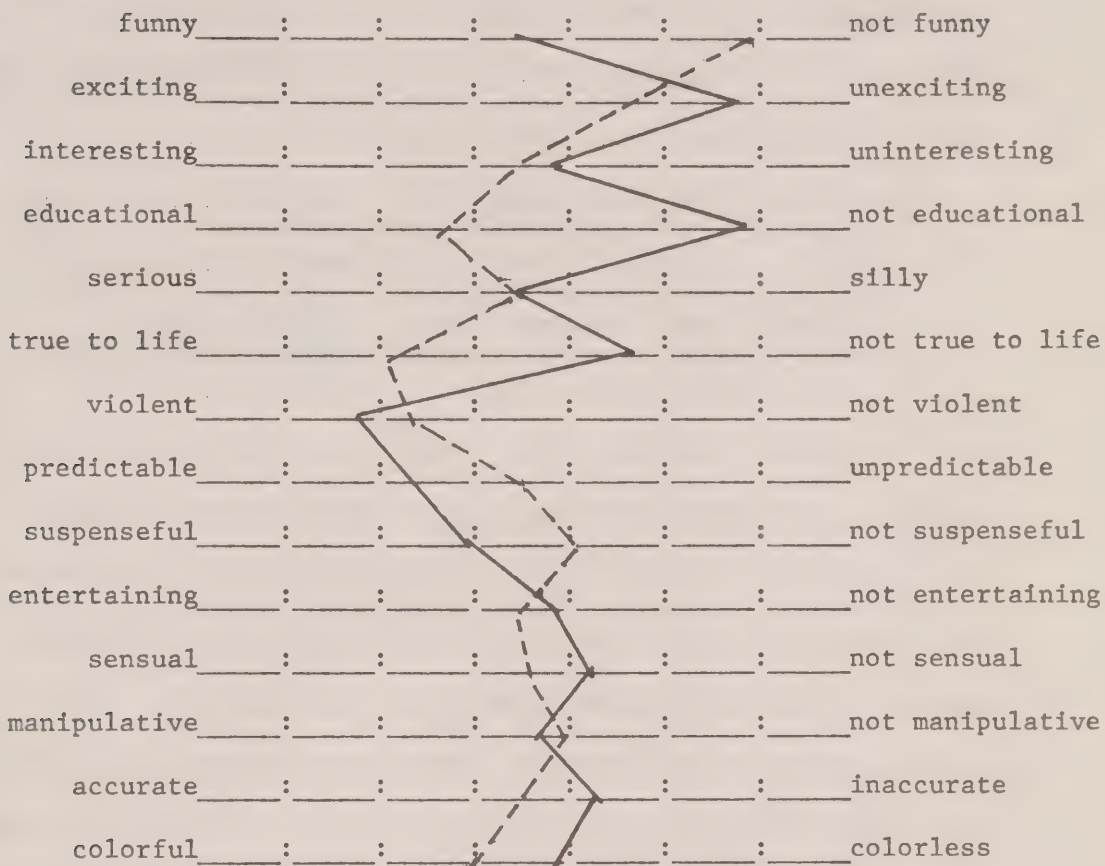
What specifically are the differences between television shows produced in the United States and those produced in Canada? In order to discover viewer perceptions of these differences a small study was conducted using S.W.A.T. and Sidestreet. Both of these shows are police shows so they have a common topic and content.

Twenty-four students in an adult education night class in communication viewed both S.W.A.T. and Sidestreet. After viewing each show they completed semantic differential scales measuring their meanings for the program, teenagers, career people, women, men, ethnic groups, police as portrayed in each show, and two main characters from each show. In each case the main character used for the major survey was used along with one of the criminals from the show. Oliver Johnson was chosen to represent the dissonant element from Sidestreet. The syndicate leader was chosen as the second main character from S.W.A.T. Respondents also completed the long questionnaire from the major study. During the next week they wrote a short essay giving their perception of the differences between the two shows.

The ratings of the programs indicate that S.W.A.T. is seen as more exciting than Sidestreet. S.W.A.T. is also seen as more violent, predictable, suspenseful and less true to life than Sidestreet(see exhibit twenty-two). Sidestreet is perceived as more educational, true to life,

EXHIBIT TWENTY-TWO

Comparison of S.W.A.T. and Sidestreet



----- Sidestreet

———— S.W.A.T.

and colorful.

The respondents remarked about the predictability of S.W.A.T. It was a typical story produced in the United States. One knew who the characters were and what was going to happen. One viewer wrote:

The setting in S.W.A.T. is sophisticated and grandiose. The scenes are splashed on a grand style showing richness, bigness--mafia, fully equiped van, race track and all the stables--forcefulness and glamour. Sidestreet is a story about a simple, frustrated, oppressed people trying to cope.

Another viewer told of going home after seeing the shows and starting to tell her husband about them. As she began to tell the plot of S.W.A.T. her husband interrupted and said, "I bet it even had a spoiled rich teenager. American police shows always have a spoiled, rich teenager running around in them." Other participants agreed that the "spoiled, little rich girl" is a popular American theme. A very stereotyped theme which can be inserted into any story on any program.

The young girl in S.W.A.T. and Oliver Johnson in Sidestreet depicted the rich-egocentric and the poor-egocentric respectively. Each of these characters added interest, excitement, and revealed vulnerability in life situations.

The violence in the two shows was also contrasted by these viewers. The violence in S.W.A.T. is physical. It is implied by the story and the training of the police force. It is emphasized in the opening sequence which includes a shoot out during a golf game. Then there is suspense until the last seven minutes of the show when the violence

reasserts itself.

There is violence in Sidestreet but it is a psychological violence. These viewers found that they identified with the characters in Sidestreet. Therefore, the psychological conflict held them during the entire show.

...the violence in the Canadian show was more psychological and social in nature. The American production displayed a physical violence. In the Canadian production the viewer was apt to identify with the characters and their problems, especially those viewers living below the poverty line.

Another participant wrote:

The violence of S.W.A.T. was more obvious than in the other show. In Sidestreet the violence though subtle, I believe to be more harmful. This production was true to life and the average viewer could relate to their situation....

The violence in the two shows was quite different in the eyes of these viewers. In the United States production the violence was stylized, physical, unreal because of the manner and environment in which it takes place. All the action is played in a rich, upper class setting far removed from the lifestyle of the typical viewer. In the Canadian production the viewers see ordinary people trying to cope in a real world. The viewer can identify with the characters in the story because they are like one another. The violence is not physical but social and psychological. The viewer identifies with the conflict. The violence is realistic. One viewer described the difference by writing:

When watching S.W.A.T. you relaxed and enjoyed the show. It moved along quickly and you were prepared for the physical violence when it came.

While watching Sidestreet you were gripped constantly by the psychological violence. It kept you on the edge of your chair. You felt wrung out after it was over.

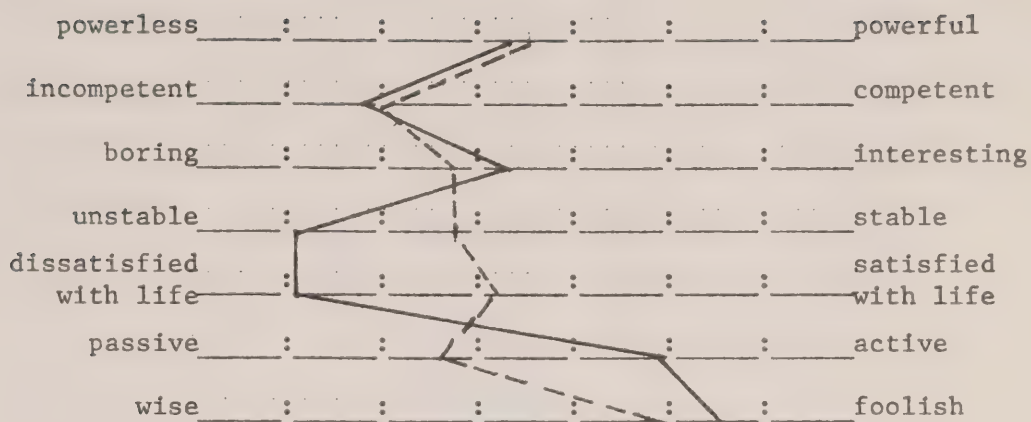
Both programs had teenagers as an integral part of the plots. The teenager on S.W.A.T. was portrayed as spoiled, rich, dissatisfied with life but extremely active (see exhibit twenty-three). These viewers tended to react negatively to this stereotyped spoiled, little rich girl.

The teenagers in Sidestreet were an integral part of the family. Yet they were more passive. They quietly faced the problems with which the family was involved.

The teenagers in the two shows were extreme opposites. The girl, Tory in S.W.A.T., was disobedient, irrational and unpredictable. The children in Sidestreet looked like "robots" of the elders wishes. Neither of the shows were plausible in this aspect: for you seldom see teenagers like either of these two groups.

Sidestreet focused its plot upon the actions of an ethnic group, i.e. Metis. In S.W.A.T. ethnic groups are present as the S.W.A.T. squad is made up of several different nationalities and racial groups. The viewers had a hard time giving their perceptions of ethnic groups in S.W.A.T. "The ethnic groups (in S.W.A.T.) were equally productive. However in Sidestreet the ethnic group was underrated and seemed incapable of altering their situation rationally." The ethnic differences, these viewers thought, were not emphasized in S.W.A.T. whereas they were over emphasized in Sidestreet.

TEENAGERS



ETHNIC GROUPS

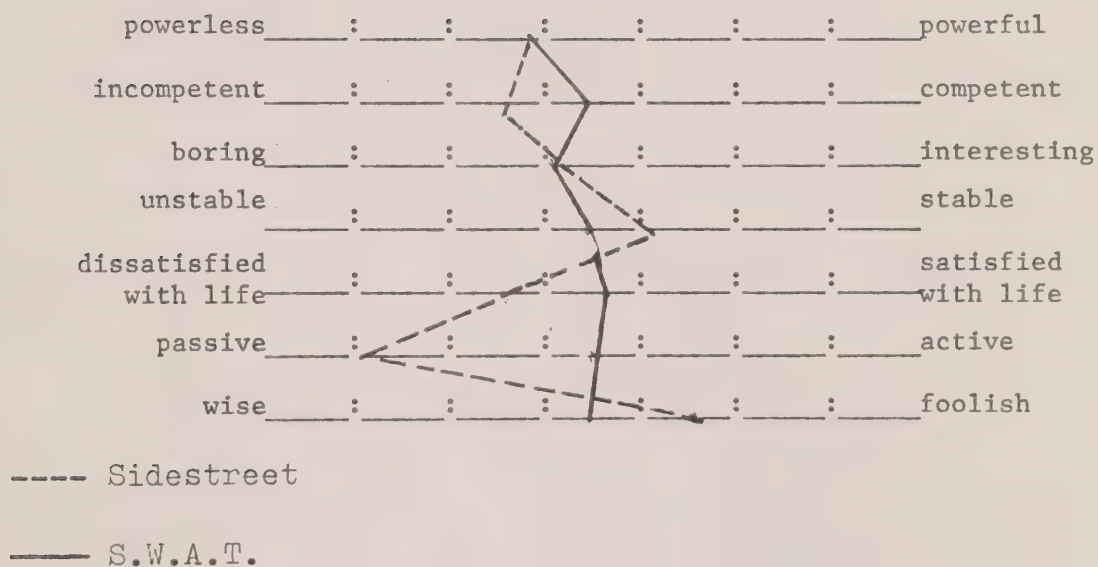


EXHIBIT TWENTY-THREE

These viewers perceive a great difference in the way men and women are portrayed in the two shows. In S.W.A.T. the women are portrayed as powerless, incompetent, boring, unstable, dissatisfied with life, passive, and foolish. The men in S.W.A.T. are super-heroes. Powerful, competent, stable, satisfied with life, active, wise, and generally in control of the situation.

The women in S.W.A.T. were either the dumb kind or the obliging kind. The young girl showed no intelligence or character. She came across as a very spoiled brat without any sense. The older woman (housekeeper) was very nice but weak. She broke into hysterics after the kidnappers left (which was odd after you consider how when she saw the kidnappers going upstairs she had the proper ability at that moment to call the police). The woman in Sidestreet was a very strong character. She was perhaps acting irrationally but you could understand her feelings and see why she was doing this. She came across as a sincere capable woman.

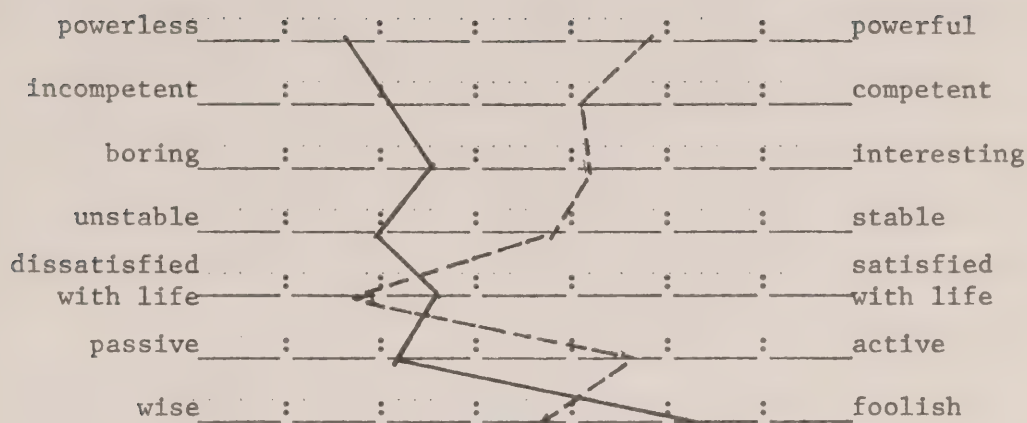
Several viewers commented upon the social worker portrayed in Sidestreet. She is the supervisor who is withholding the cheque from the McKenzie's. One viewer wrote:

In the Canadian show the social worker operated according to her job description. She failed to identify with the people in a given situation. In my view the American production depicted fiction with the 'good guys' and the 'bad guys' whereas the Canadian production depicted a bizarre incident realistic in our Canadian society.

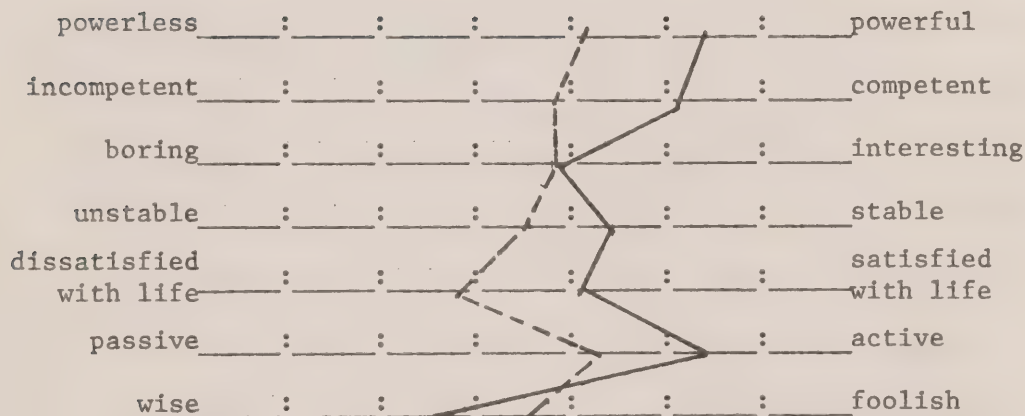
Another wrote:

Little reason or appeal to emotion occurred in S.W.A.T. whereas, one couldn't help but identify with the woman victim in Sidestreet. In fact, we found ourselves opposing the woman in charge of Social Services even though she stuck to the letter of the law.

WOMEN



MEN



----- Sidestreet

———— S.W.A.T.

Responses to the police portrayed in both shows were also varied. The police in S.W.A.T. were perceived as young, tall, unemotional, masculine, tough, moral, clean, bold, and proud. They were predictable. Responses to the Sidestreet police were closer to the neutral point on the scales(see exhibit twenty-five). As one viewer wrote after seeing the two shows:

The police in S.W.A.T. were a highly organized unit. They have been trained to work quickly and efficiently in emergency situations. The individual policeman in Sidestreet stands out as being a soft spoken, sociable fellow. He is aware of the problems of the poor and has been trying to ease the frustrations of the young people by giving them an outlet for it in the form of sports.

Another viewer wrote:

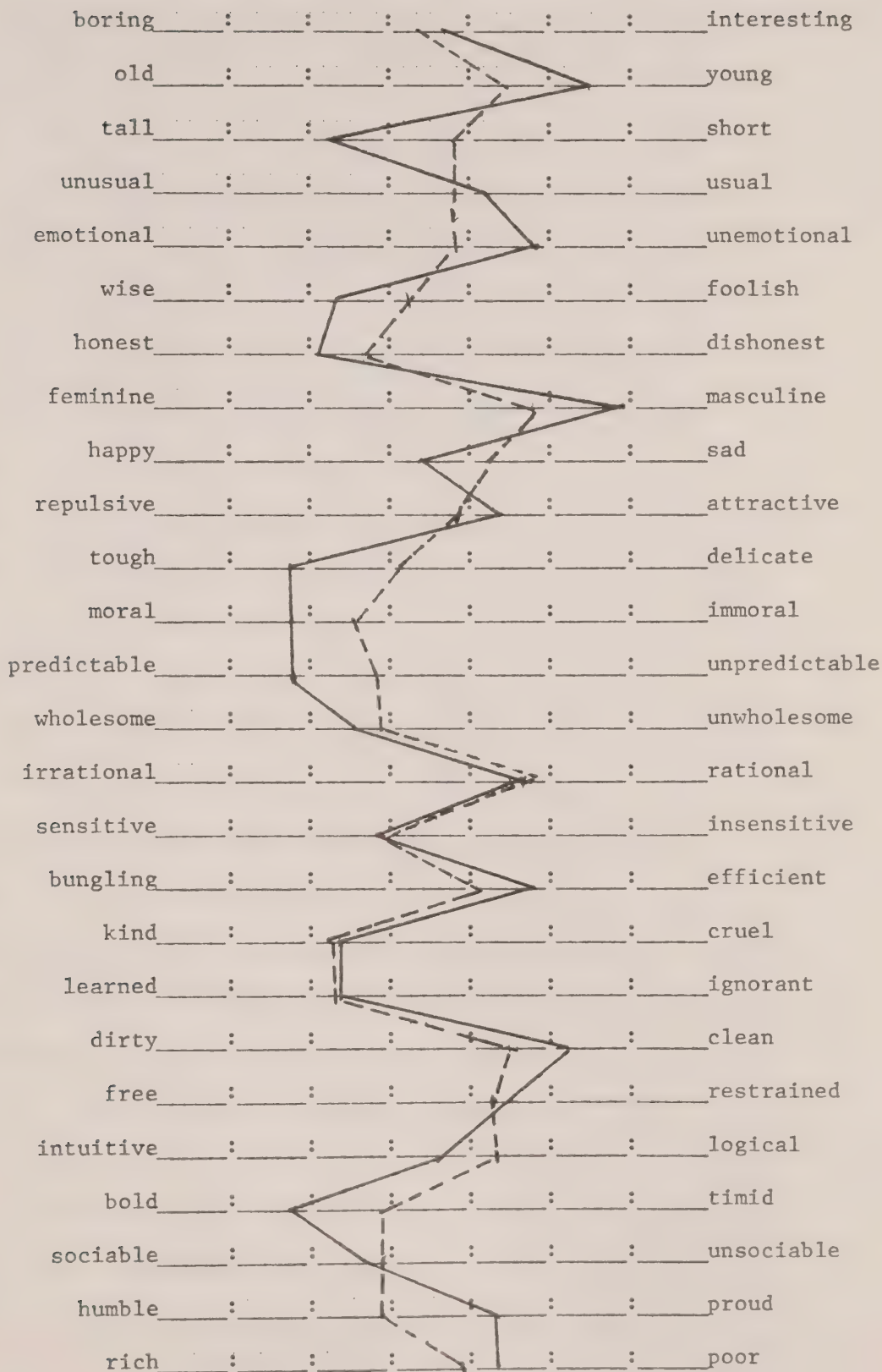
The police in S.W.A.T. were evidently the center of the story. They were competent, organized and devoted their time to the one case. The Sidestreet police were involved in two cases and appeared to have little interest in the welfare people. They seemed incompetent and appeared to stumble on a few facts.

A third viewer commented that "Sidestreet policemen are rather ordinary (even in looks) human people, 'social workers in the rough,' while the better looking, almost 'squeak clean' policemen of S.W.A.T. are like precision machines jumping from one scene to another--aided by fast paced camera work and sudden close-ups, along with crescendo music."

The police in Sidestreet are more believable to these viewers. Their objections to S.W.A.T. police are similar to those expressed by Prof. Meredith Moore in a paper where she discusses the necessity of communication training for

EXHIBIT TWENTY-FIVE

POLICE AS PORTRAYED IN THIS SHOW



— S.W.A.T. police

--- Sidestreet police

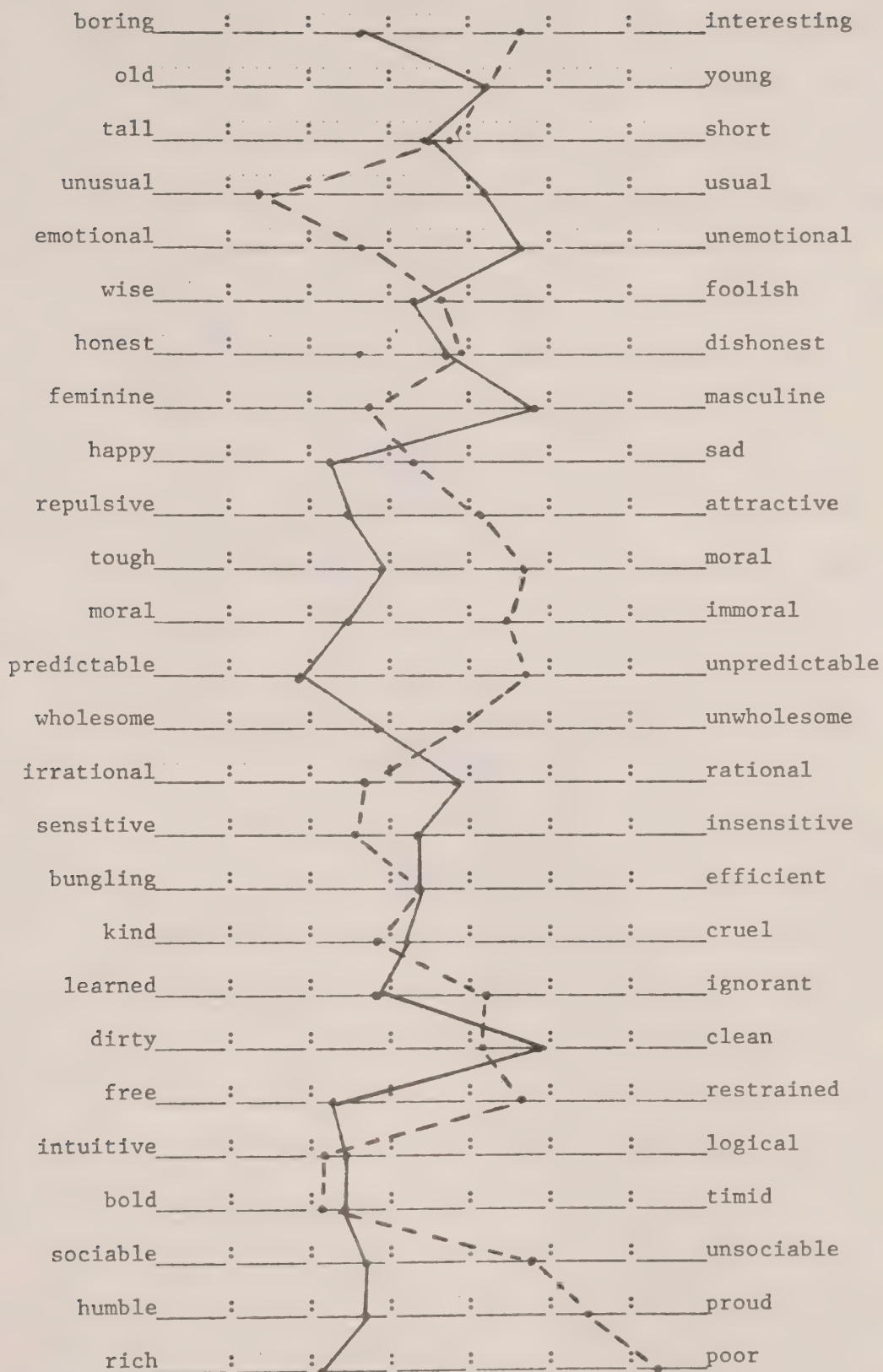
Strategic Weapons and Tactics squads.

In many cities today police departments now have specially trained units called Special Weapons and Tactics Squads. Usually these squads attempt to maintain a low visibility in the community because of the unsavory kind of work they must do....As we well know, the new television series S.W.A.T., depicts a large group of trigger-happy men in baseball hats who roar around our cities repelling down skyscrapers, carrying bodies from buildings, shooting off countless rounds of ammunition, using helicopters, tear gas, and all of this in a single SWAT operation. SWAT squads no longer have low visibility, and their actual activities and procedures are grossly misunderstood.(1)

Exhibit twenty-six indicates the average ratings for the two main characters. It shows the degree of identification which these viewers felt for Bertha McKenzie. She was much more interesting than Prosecutor Stevens. She is seen as an unusual television character. Mr. Stevens is viewed as being unemotional, happy, tough, moral, sociable and rich. Bertha McKenzie is a realistic person.

The descriptions given of the two criminals are also interesting (see exhibit twenty-seven) for the syndicate leader is viewed quite positively. He is perceived as being happy, sociable, rich, irrational and unpredictable. Oliver Johnson, the radical Metis leader, is perceived as being poor, when compared to the syndicate leader, but otherwise not radically different from him. Perhaps one viewer best summed up the reactions to these two characters in the following words: "In S.W.A.T. the 'bad guys' are clear cut and obvious, while in Sidestreet there are not 'bad guys'-- just people with problems."

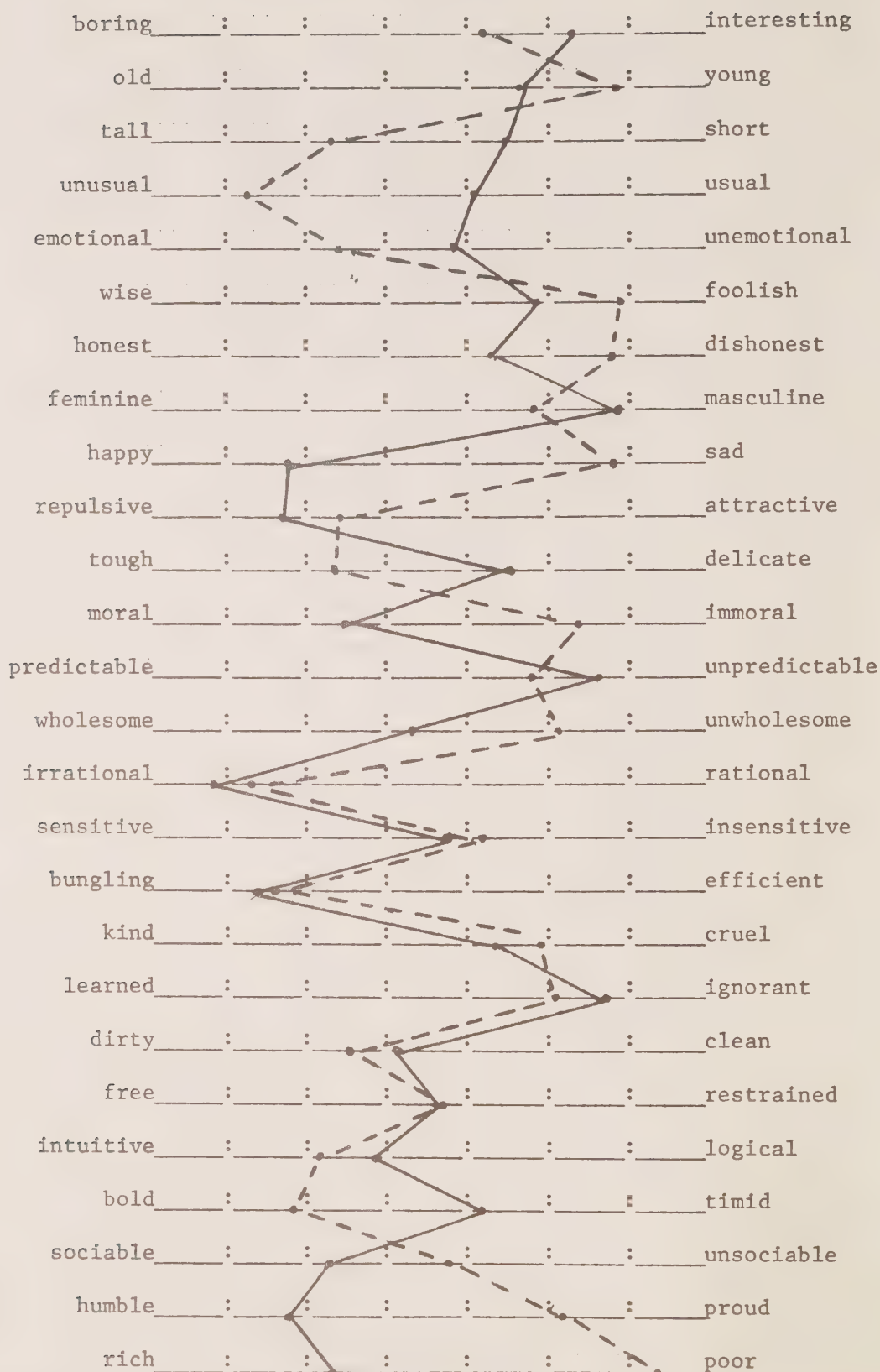
EXHIBIT TWENTY-SIX



— Prosecutor Stevens

--- Bertha McKenzie

EXHIBIT TWENTY-SEVEN



— Syndicate Leader

--- Oliver Johnson

These viewers also commented upon the difference in music between the two programs. S.W.A.T. music is fast, strong, and powerful. The Canadian show uses little music. When they do it is slower and quieter. S.W.A.T. music is recognizable whenever it is played. The music in Sidestreet is indistinguishable and probably not played elsewhere.

The United States show, S.W.A.T., is sensational, exciting, but very predictable. It blows everything out of proportion. Its setting is rich and glamorous. Its criminals are wealthy, nationally financed, and have all the equipment they need for their work. It's police are super heroes accomplishing almost impossible tasks. There are clear distinctions between "good people" and "bad people."

The Canadian show, Sidestreet, is realistic. It deals with real people caught up in real situations. The viewers, while finding the show slow, unexciting, almost boring, identify with the characters. The police are humane, busy, involved in several cases at the same time. They are caught up in the pressures of maintaining a budget and dealing with the press. The characters are less stereotyped. The viewers felt sympathy for the social worker, the villain in the story, and also the main character who was trying to maintain her integrity in face of the pressures brought to bear upon her by the establishment.

The United States show entertains! The response to the Canadian show was best expressed by one viewer who wrote:

Canadian shows...are realistic to the point of being depressing. There is often a real issue examined. The characters have more of the moderate good and bad traits that are in everyone. There is a shading present that makes the character more believable....

Several of these viewers did express an objection to Sidestreet, and other Canadian programming, which should be mentioned here because it came from a significant minority of respondents to this survey. This was a reaction to the language used by the characters in the program. Several viewers stated that Sidestreet was not a program for children because of the language. Others pointed out that the violence of the program was often verbal violence. One viewer summed it up with these words:

Canadian produced and acted shows appear to put too much stress on impressing the audience and this is done in a crude manner. For example, there is usually a lot of swearing and crude jokes or implications in Canadian shows. If these can be ignored I usually find the actual script is good in content. I feel it could be tastefully accomplished without these extras. Sometimes I feel that the swearing and boorish remarks are added to compensate for the poor acting. Canadian actors seem not to have found their medium. They appear to be trying to find their niche somewhere between Shakesperian acting and the English theatres. All the while ignoring the fact that if they weren't so concerned with "establishing themselves as Canadians" they would be more impressive!

Footnotes

1 Meredith Moore, "Communication in Law Enforcement," paper presented at the annual convention of the Speech Communication Association, Houston, Texas, December 27, 1975, pp. 1 - 2.

Comparison of Survey Data With The Content Analysis

This study, along with the content analysis conducted for the Royal Commission by Williams, Zabrach, and Joy, were purposively constructed to provide comparable data. Participants in the survey watched one of our television shows chosen from the content analysis sample of Ontario television programming. The questionnaire was constructed using the same category system employed in the content analysis. Few, if any, previous content analysis projects have ever sought to check their data with data concerning the perceptions of ordinary viewers.

The content analysis data reporting the messages of each show has been presented. When analyzing S.W.A.T. the two groups agree upon the main messages of the show. In the case of Laverne and Shirley there is little if any agreement upon the message communicated in the program. The same is true with Mary Hartman, Mary Hartman. In the case of Sidestreet the content analysis tends to be more positive towards the show than viewers in this sample.

Over all shows, the messages which respondents said were present most often were: "there are two kinds of people in this world: the strong and the weak"(68%); "the family is important in our society"(60%); "people get support from their family"(60%); "one main trouble today is that people talk too much and work too little"(52%).

The coders in the content analysis chose the family statement as the message most often presented across all

categories of shows. For the four shows in this study that message was chosen third most often. It was the fourth message, in terms of number of respondents mentioning it, for S.W.A.T. The viewers of Sidestreet picked it as the second most prominent message of the program. It was not chosen by the viewers of Laverne and Shirley. Viewers of Mary Hartman, Mary Hartman, chose it as the third most prominent message.

The content analysis reports that "being kind" was the best way of interacting with people demonstrated in the programs analyzed. Only ten viewers (8%) picked that particular mode of interaction as being present in these four shows. Thirty-three viewers (27%) chose "be straightforward" as the most prominent mode of interaction present in these four programs. Twenty-one viewers (17%) chose "be thoughtful" as the mode of interaction most prominent.

Viewers differ from the content analysis in one other detail. For these respondents the average level of violence was 2.56 on a seven point scale. Williams, Zabrach, and Joy report that the average rating for crime shows was 5.00 while documentaries averaged 6.00. The average violence rating for these viewers for the program S.W.A.T. was 3.65. The average for Sidestreet was 2.94. This is considerably lower than that reported by the content analysis. The average for Laverne and Shirley is also considerably lower than the coder's average for situation comedies, i.e., 1.84 compared to 2.76.

Viewers of television shows do not perceive as much violence in the content because they are not trained to perceive it. Coders, working on a content analysis of media content, have been trained to perceive all aspects of the content. They have been provided with careful definitions of all variables relevant to the research. Their performance has been standardized so that it correlates significantly with the performance of all other coders working on the same research.

Given these differences in perspective and training, there will be differences in the data produced by content analysis and the data produced by a survey of the viewing public. To balance these differences it would appear most logical to accept the content analysis data as the most liberal estimate of the amount of violence in media content while accepting the audience data as the most conservative. The truth undoubtedly lies somewhere between the two extremes.

Conclusion

A. Reaching the Viewing "Publics"

This survey was undertaken to explore how the general public perceives and uses television. Instead of bringing people into the laboratory, thus creating an artificial environment, interviewers went into the homes of ordinary people with a prerecorded television show. Every attempt was made to keep the situation as close to normal as possible. However, it is inevitable that even under participant observation conditions some artificiality will creep in. Observers were present when viewers watched these programs. Viewers knew that they were going to be asked about the shows which they watched. Thus they may well have paid more attention to them than they would have if they were watching alone. Given these differences between the actual situation and the survey situation, one may still generalize from this data to the public's perception of television.

Everyday there are many different groups, or types, of viewers--publics--using television in their own way. A small minority of the general public never watch television. They do not own television sets. They do not prefer to watch it. They rely upon other media for information and entertainment. If they happen to be visiting in a home where television is present they will watch out of courtesy.

Otherwise they are very content to leave television alone.

Several respondents said they rarely watched and were not avid television fans therefore they could not give worthwhile answers to the questions they perceived the interviewer was going to ask. One gentleman informed the interviewers that he got all the entertainment he needed from the radio. He didn't need or want a television set. These people are a part of society. They are a part of the audience for the electronic media who are often overlooked. If a portion of the government budget is being spent on television, what should be done for those persons who do not rely upon television as their source of entertainment, information, and relaxation?

Public agencies which would serve the entire populous must not focus their entire attention upon the most popular media. The agency must develop a broad scale media program which takes into account the uses people make of, and the gratifications they seek from, each medium. If a person is using television for relaxation he/she may not be at all receptive to an informational or persuasive message broadcast in the midst of a favourite program.

At the present time much attention has been focused upon the use of cable television as a medium to bring information to a large audience. Some authorities have discussed the use of cable television to make people aware of service agencies within the community. The community channel on the local cable could bring to a large majority of

people in the community information concerning government, schools, service agencies, and special interest groups. Research concerning this function of cable television has been conducted at the Annenberg School of Communication, University of Southern California, in Los Angeles. This certainly is a viable use of cable television. Yet if all energy is put into developing innovative local programming on an interactive cable system, so that there can be two way communication between local authorities and residents in a community, some people will still be out of the range of this information. These are the people who do not use television as a source of information--either because they do not watch it or because they perceive information shows to be boring and not worth their time.

Public policy makers, then, must take a multifaceted approach to disseminating information to the public. Especially if they desire to reach the persons who may need the information the most. Similarly Canadian research on the media must broaden its scope to consider uses and gratifications which people receive from all media. This must include the interpersonal networks of communication which transfer information throughout society. One may well suggest that persons who do not watch television rely upon interpersonal contacts, instead of the mass media, for information. They write letters, visit more with neighbors, friends or relatives. They participate more in community

social activities for their age group.

B. The Fortress Mentality

Gerbner and Gross have long argued that television usage engenders within the individual a fear of violence and the passivity to be willing victims. They argue that increased usage of television causes one to develop a fortress mentality which causes the individual to alienate himself from other people and prepare for the worst in life. The persons interviewed in this study did not demonstrate such a pattern of behaviour linking television viewing with fear and passivity.

This failure to find a direct relationship between hours spent watching television and the fortress mentality may be disconcerting to some people. Several different explanations may be offered in an attempt to account for this finding.

First, the fortress mentality may be an American phenomenon. All of the Gerbner research has been conducted in the United States. Are television effects different on Canadians than those effects upon Americans? Research has indicated that differences do exist between Canadian and American viewers when viewing United States television shows. However some of the research conducted for the Royal Commission has found a fortress mentality in some Canadian viewers. A further explanation is needed to explain these differences.

Secondly, since Saskatoon is located in a Prairie province one might argue that people in rural areas do not possess the fortress mentality. It is a phenomena which is related to living in a large, urban center. The population of Saskatoon is only 140,000. Thus it does not meet the large metropolitan criteria.

If the fortress mentality is a product of urban living, research by Gerbner should have also discovered this fact. Gerbner's data does not indicate any difference in fortress mentality between those who live in urban centers and those who live in rural areas. The fortress mentality is assumed to extend to persons living in any environment. It is directly related to the amount of time spent watching television no matter where one lives.

Two things are possible and need to be considered when analyzing the Gerbner data. First, it is possible that Gerbner has never checked his data for rural/urban differences. Thus his failure to report significant differences may account for his global approach to media theory. Secondly, it is possible he has only urban data and assumes that rural people act in the same manner as city dwellers. Thus his limited sample also limits the generalizability of his findings.

The explanation offered here cannot be proven without further research utilizing a national probability sample of television viewers. Until such research is undertaken, however, care should be taken in generalizing the

fortress mentality theory.

A third explanation will be offered here to explain these findings. This explanation rests upon the similarity between this research and research conducted concerning the television show, All In The Family. Tate and Surlin have compared the reactions of comparable samples of Canadian and United States television viewers about the same television program.

They have shown that Canadians do not see the show, All In The Family, as being realistic or true to life. Viewers in the United States do perceive the show as more true to life than Canadian viewers. Secondly, Canadian viewers do not see as much humour in the program as U. S. viewers. Surlin and Tate have offered a cultural hypothesis to support this finding. All In The Family is a program which revolves around situations related to life in the United States. Canadian viewers do not experience the same life style, political affiliations, media events, etc. and therefore do not find the humour evolving from these situations as funny as viewers in the United States.

Those television viewers who do identify with Archie Bunker, in the United States and Canada, are those who share common social psychological traits with him. Canadian viewers who agree with Archie Bunker have less education than other viewers, are closeminded, and are male. In other words, they are real life Archie Bunkers. In the U.S. those viewers who agree with Archie are closeminded, have

less formal education, and lower social status. The personality trait, dogmatism or close-mindedness, is the best single predictor of agreement with Archie in both groups of viewers.

Similarly respondents in this survey do not see these United States television shows as realistic or true to life. If the reader will review the realism scores for each show he/she will discover that the three U.S. programs have an average realism score of 3.59 on a scale where one equals "not at all true to life" and seven equals "very true to life." Sidestreet, on the other hand, has a realism score of 4.94 on the same scale. Persons participating in the comparison study of S.W.A.T. and Sidestreet also commented upon the lack of reality in the first show and the powerful realism of the latter.

Before television viewers can accept the validity of a message imbedded within program content they must perceive that the program is actually reflecting real life as they understand it. Thus a documentary, or a news program, will be more effective in communicating information about the world in which the viewer lives than a situation comedy.

Since Canadian viewers do not perceive television programs produced in the United States as "true to life", they may not be affected by the messages embedded within them reinforcing a fortress mentality. Canadian viewers do not perceive the amount of violence in U.S. television programs as realistic to the world in which they live.

They do not perceive that the problems confronting characters in U. S. television programs as the same ones which confront them daily in their lives.

Life portrayed on U. S. television takes place in a social milieu which is foreign to the Canadian viewer. On the other hand, the American viewer lives in the milieu portrayed on U.S. television. The political situation, life style, even location of the show, are a part of the American milieu. Thus all media serve to reinforce the perception of the American viewer that life in the United States is similar to that shown on television.

The Canadian viewer exists in a different milieu. Their life style is different from that of the U.S. viewer. Their media present a slightly different picture of the world. There is some evidence that their values and beliefs differ from the values and beliefs of people in the United States(1) Therefore, the only Canadians who show agreement with the fortress mentality are those who already possess the personality and belief system related to this phenomena.

Persons who have an authoritarian belief system already know that the world is evil and dangerous. They know that there are forces at work to corrupt and change life in their country. They know that these forces must be met by power and controlled by might. Television programs from the United States merely reinforce the belief system which they already possess.

The alienated viewer also knows that other people cannot be trusted or counted upon to come through in a pinch. They too know that the world is a dangerous place. They have shut themselves off from social contact. Television programs from the U.S. also reinforce their belief system.

The Canadian viewer living in an urban area with a high crime rate also exists in a social milieu which is dangerous and threatening. While not relating to the political and social messages of program content in the United States, this viewer will perceive the environmental milieu as being realistic. This viewer may well show a direct correlation between amount of time spent watching television and the fortress mentality. One should not, however, if this theory is correct, expect to find such a correlation among urban residents of low crime districts.

The fortress mentality is a complex phenomena. Much more complex than theorists have thought to the present time. Further research is necessary if a complete understanding of the phenomena is to be gained. In the meantime media theorists ought not to use it as a battering ram to scare the public and bring about censorship of television content.

C. The Problem of Generalizing From Television Content to Canadian Society

Persons who watch extensive television do confuse the typical television situation to reality in the world in which they live. Respondents to this survey who watch extensive television were the ones who scored highest of the reality questions.

If one has little experience with violence in real life, the viewer has to rely upon television to provide him/her with information about violence. As Merton and Lazarsfeld argued, television is influential when it has monopoly control over other sources of information. Trach (2) found that persons who had no experience in Canadian courtrooms had the most misperceptions of Canadian courtroom procedure because they relied upon American legal shows for information. Since there is a difference between Canadian courtroom procedures and U. S. courtroom procedures, such individuals were misled, or misinformed, about Canadian society and what happens in courtrooms in their own country. The implications from both of these studies suggest that as Canadian programming increases beliefs about Canadian society should also change. Similarly as crime shows become more realistic in their treatment of crime, knowledge about the reality of the violent world should change.

While regular viewers of crime shows showed no inclination to possess a fortress mentality, they did see television content as being informative about the world of

violence. Like the extensive viewer of television they agreed that crimes of violence most often occur between strangers. They appear to rely upon television for information which they do not have from their own experience. When television is incorrect, they are incorrect. The content analysis conducted for the Royal Commission indicates that on crime shows violence occurred most often between police and other people or between strangers. Since crime viewers rely upon television for this type of information they too believe crimes of violence occur between strangers.

D. Selective Perception of Media Messages

This research suggests that no matter what type of program different groups of viewers watch they will find messages which support their belief systems. It also suggests that viewers will pick content which is supportive of beliefs. Alienated viewers tend to not watch situation comedies which may depict a world of people who relate easily to one another. At the same time they prefer not to watch crime shows. Those shows which they do watch, e.g., musical and variety, soap operas, medical shows, religious programs, are perceived to contain messages supporting their belief system.

This study provides quite a bit of evidence for a selective exposure and selective perception hypothesis of

information reception through television. Four different shows were used in the study. Over all four shows authoritarian viewers demonstrated a propensity to see authoritarian messages in these shows. Alienated viewers demonstrated a propensity to see alienation messages in all four programs. Pollyanna viewers tended to see messages in the shows that everything was alright with the world. While the data are not conclusive, more detailed research is necessary, one is led to some support of the selective exposure hypothesis. People see and hear what they are prepared to see and hear. People receive those messages from the television which they want to receive. Therefore carefully prepared messages which are intended to be persuasive will be ineffective when broadcast. First, the audience one desires to reach may not be watching at that time. Secondly, even when reached, selective perception may well work to screen out the important parts of the message.

E. Preferences for Specific Media Content

Persons interviewed in this survey were quite discriminating in their television habits. They do not watch everything that is on television. They have preferences for specific types of programs which they want to watch. When they watch television they bring different needs to it each time. Many people watch soap operas to relax and take

a break from the days activities. Crime shows are watched because they are exciting. News programs and documentaries fulfill the need to know and be informed about what is going on in the world. Situation comedies are chosen because they help relax the individual, or have become a habit, or for enjoyment.

On the basis of this data one can talk about certain patterns of viewing preference. For example, persons who watch crime shows regularly also report watching adventure programs, medical shows, drama, and sports. Essentially they prefer television which is exciting.

Viewers of soap operas, on the other hand, tend to also watch family type situation comedies, game shows, musical and variety shows, and situation comedy repeats. Many of these shows are on during the daytime and help the housewife find relief from the daily routine.

Viewers who prefer public affairs and documentary programming also tend to watch panel shows and religious shows. They watch television to learn about things and to find out what is going on in the world.

There is also a drama preference which is linked with watching soap operas, medical shows, and drama programs. Here the dynamics revolve around human interaction and human problems.

There are a small group of viewers who prefer to watch instructional shows, children's shows, and religious shows.

It is hard to say what this viewing pattern represents. Many of the shows are daytime shows. Generally it appears to be a limited viewing preference which may be circumscribed by religious beliefs and preferences for programming which is noncontroversial and nonviolent.

Finally viewers of sports broadcasts tended to show few other preferences except for a slight preference for crime shows. There is a decided negative relationship between regular sports viewing and watching soap operas or religious broadcasts. Sports enthusiasts apparently limit their television viewing to sports and crime shows.

Persons who watch soap operas, adult situation comedies musical and variety programs, etc. are the one who believe that television makes a good babysitter. Viewers of documentaries and public affairs programming do not believe that it makes a good babysitter. They prefer for their children to go outside or read a book rather than watch television.

Persons who regularly watch crime programs see no reason for television violence to be controlled. They do not believe that television is harmful to people. They are the viewers most likely to agree that they can watch anything on television without it having any effect upon them.

Similarly they do not want more Canadian content on television. They are quite happy with the present state of affairs. Individuals who watch public affairs programming do want more Canadian content. They are also the ones

most likely to agree that television content is intellectually insulting.

Respondents to this survey generally believe that there should be more Canadian content on Canadian television. The major reason which they give for this is to support and expand the Canadian television production system. Several viewers also believe that an increase in Canadian television would help Canadians to understand their history, culture and nation. More Canadian programs would improve and strengthen the Canadian identity.

There is also a good sized subpopulation which is turned off by the language and humour of some Canadian television. Research in communication on language reinforces what these people are saying. Whenever a word is used in a message which is too intense for an audience member that member will react against that message. These respondents are saying that they do precisely that. They perceive that Canadian produced shows are the largest violators of their language standards. Thus programs produced in Canada, which may well have important messages for Canadian viewers, are lost on this subpopulation. The message has not been constructed in language which they consider appropriate or meaningful.

This problem is similar to that faced by the Public Broadcasting System in the United States. When it first began the quality of programs produced by it were so bad that only a select few watched it. Gradually it has changed

until today P.B.S. programs are the most creative and of the best quality. Data indicates, however, that many people still do not watch it because of the perception they have of public television developed during its early years.

Canadian viewers have been allowed to get the same impression about Canadian programming. The acting is amateurish. The scripts are often illogical. The language is strong and coarse. The pace is slow and boring. They turn it off. They will continue to turn it off as long as they have the perception that television produced in this country is inferior to television produced in the United States. It is no longer the poor quality which holds back the viewer but the picture which the viewer has in his/her head about a Canadian television show. A picture which may well be reinforced by television critics in other media who constantly write about the horrible shows produced in Canada. Such a perception may well hold back the development of improved Canadian television if networks rely only upon ratings for feedback.

F. Programming Suitable For Children

Respondents were concerned about the type of television shows which children watch. Only nineteen percent of them thought that children should be allowed to watch anything on television. Those shows which received the most replies as programs children should not watch were ones containing sex or pornography, violence, or crime. Crime

shows were mentioned by sixty-five percent of the sample as not suitable for children's viewing.

This raises a question for which there is no simple answer. If such shows are not suitable for children, how does one control them. Only fifty-four percent of these respondents were in favor of censoring television violence. Unfortunately this study did not ask the respondents if they monitored the television viewing of their own children. Many of them believe that parents should control the viewing habits of children.

Bureau of Broadcast Measurement studies show that a significant number of children watch crime shows. The family Hour in the United States was an attempt to limit crime programming to a period of time when children would no longer be viewing. Yet studies show that some children are still watching television at midnight. For example, B.B.M. survey figures for Ontario indicate that a good number of children watch Mary Hartman, Mary Hartman which is broadcast at midnight in that area. Similarly the C.B.S. study of violent content indicates that while one network may reduce its action programming during the Family Hour another network may increase theirs. Thus competition between networks offsets any advantages of self-discipline.

Parents may well be the best monitors of children's viewing habits. If they feel strongly that certain programs are not suitable for their children to watch then they can make certain that their children are away from the set when

the program is playing. This is not a solution for those children whose parents do not monitor what the child is watching. Other methods will need to be developed to offset any possible effects.

G. The Necessity of Media Education

We live in a world saturated by the mass media. Television is a fact of life which cannot be ignored or done away with. Television is not going to go away in the near or far future. In fact, with the development of interactive cable television it may well be more of a fact of life in the future than it is in the present.

Children, it is said, spend more time watching television than attending school. Yet the school curriculum acts as if the media did not exist. Time is spent teaching children to read and write, do arithmetic, participate in sports, speak second languages, etc. Where in the school curriculum is the child taught to deal with the mass media? Where are they taught the principles of news selection? Where are they taught to deal with television content? They are taught how to analyze a poem or a novel or a short story but where are they taught how to analyze a film or a television program?

Since the media are, and will continue to be, such an important part of life why don't schools spend time educating people for that part of their life? Studies in persuasion indicate that when a person is forewarned about

a persuasive technique they are less persuasible. Certainly the same holds true for the mass media. Once one is aware of media content, production techniques, selection characteristics, one should be immune from manipulation by the media. Courses in the mass media would reduce the number of people who perceive television content as just like real life!

Those persons who participated in the comparison study reported identifying with the characters of Side-street. They not only recognized their identification but were able to describe why they did so. The study made them aware of factors which they had not previously considered while watching television. Grant Nob

Grant Noble (3) describes how an older sisters' inquiries about how her five year old sister viewed television caused the younger girl to start questioning the reality of television herself. The older sisters' questions made the girl so curious about the reality of the actors that the parents were able to explain to her that television programs did not present reality.

More importantly research by Salomon (4) in Israel suggests that "having children talk through television-making may not only be motivating and instructive, but also a way to acquire new modes of cognitive representation of the world."

The brief presented to the Royal Commission by Year Two English Students at Laura Secord Secondary School, St.

Catharines, Ontario, has much to recommend it. These students undertook a survey of current television programming and movie productions. One half of the class investigated television programming while the other half analyzed current motion pictures. Each student analyzed specific programs in order to complete a chart which recorded the aggressor for each violent act, approximate age, the victim, age, the motivation for the act, the immediate outcome and probable long term affects. A class chart was made compiling all the data and the students participated in writing the brief.

While the brief does not examine the effect of doing the content analysis, this author would like to suggest that these students now see television and motion pictures differently because of this experience. They should now be aware of the amount of violence on television, the stylistic fashion in which it is often portrayed, and how many times the victims do not suffer because of the violence. They should also be aware of the possible long term effects of violence. Similar activities by other English teachers might well begin to significantly reduce the number of people who believe that television presents a realistic picture of life. Research should also be conducted into this matter to see if this author's hypothesis of an immunization effect after doing such analysis will occur.

H. The Uses and Gratifications Theory

Much of the research reported here has focused upon the uses and gratifications which viewers receive from the media. People do watch television for different reasons. There is a definite need for continuing basic media research in Canada. This research ought to pursue a uses and gratifications paradigm. Very little is known about the perceptions and interests of Canadian audiences.

Traditionally Canadian communication researchers have been hardware oriented. The Department of Communication of the Federal Government has encouraged this. Thus Canadians know quite a bit about teleconferencing, and other recent media innovations, but they know very little about the process of news selection, the process of program decision making, production codes, and basic uses of the media by Canadian people. How does media usage on the prairies differ from that in central Canada or the Maritimes? This is a large question which will only be answered by a broadscale research program carried on in many different areas of the country.

Authoritarian viewers in Saskatoon are no different from authoritarian viewers in Toronto. Research which is based upon social psychological variables may well be more fruitful than research based on macro socio-economic variables. The uses and gratifications model is a paradigm which appears to lend itself to the macro and micro researcher. It also appears to be a model which is useful to

the producer. So that with it producer and researcher can work together to bring about programming which is desired by the various subpopulations in the country. At least it is not a model which causes the researcher to stand at one side and declare to the producer that everything he is doing is harmful to people who view it.

I. Programming To Meet People's Preferences

Harold Mendelsohn (5) has written an excellent article which warns against possible misuses of the data produced by uses and gratifications research. In the past it has often been misused by the humanist who declares a priori what type of content the audience should have and by the "educational-reformer" who also knows what is good for the audience. This type of research may also be misused by the producer who uses it to justify content of questionable quality and merit to the audience.

This research certainly can be used, however, to suggest that audience members want more variety in television programming. Basic research on audience desires will reveal a much broader scope of varying types of content than is now present on television. This will include the desires of rather small, elite audiences

To meet these needs some restructuring of the delivery system of television may be necessary. Stuart Griffiths has suggested to the Royal Commission a restructuring of the

Canadian delivery system that would allow for channels which provide specialized programming for small audiences with needs for such programming. The uses and gratifications research can help identify these specialized media desires. Such research would give researcher and producer opportunities to work together to provide programs which fulfill the desires of all people.

Footnotes

1 For preliminary research which provides evidence for a difference in value systems between Canadian students and students in the United States see Milton Rokeach, The Nature of Human Values. (New York: The Free Press, 1973.)

2 Larry F. Trach, "The Effect of American Television Legal Programs on Canadians' Beliefs About Their Judicial Process: A Study In Communication Effects," unpublished M.A. Thesis, The University of Saskatchewan, August 1973.

3 Grant Noble, Children in Front of the Small Screen, (London: Constable and Co., 1975.)

4 Gavriel Salomon, "The Effects of Television on Children's Cognitive Skills," in George Comstock and Georg Lindsey, editors. Television and Human Behavior: The Research Horizon, Future and Present. (Santa Monica, CA: Rand Corporation, 1975,) p. 81.

5 Harold Mendelsohn, "Some Policy Implications of the Uses and Gratifications Paradigm," in Jay G. Blumler and Elihu Katz, editors. The Uses of Mass Communications. (Beverly Hills, CA: Sage Publications, 1974,) pp. 303 - 316.

Appendix A

We wish to inform you that your name has been randomly selected to partake in an extensive television survey being conducted by the Center for Opinion Research. The study is investigating viewers' opinions about television programming.

No study of this magnitude has been attempted in Canada up to this time. We have no knowledge of any comparable research having been conducted in the United States or Britain. Since this study is unique and quite extensive, your cooperation is of the utmost importance.

We are asking you to do two things in this study of opinions about television programming. First, we would like you to complete a questionnaire. This will take twenty to thirty minutes of your time. Secondly, we would like to show you a prerecorded television show in your own home. The programs chosen for this study have not normally been shown in this area. After you have watched the show you will be asked your opinions about it. The shows which we have run from a half hour to one hour in length. As you can see this is a lengthy study of television and will require some of your time.

During the next week an interviewer from the Center will be coming to your door with the questionnaire. If you wish to help us, the interviewer will also make an appointment with you to show you the prerecorded television show. We do not want to inconvenience you in any way and will set the appointment to fit your schedule. If you do not have time to view the program we would appreciate your filling in of the questionnaire on your own time.

I want to personally assure you that this study is not sponsored by any television station, network, program promotion agency or cable TV group. The sponsor is an Ontario Royal Commission. After you have seen the prerecorded program and given your opinions about it, the interviewer will give you a copy of the Royal Commission's Interim Report.

Please be assured that your opinions will be treated with all other opinions anonymously and confidentially. You will not be identified in the results by name. We are interested only in your attitudes about television. We greatly appreciate your cooperation.

Sincerely yours,

E. D. Tate
Director.

APPENDIX B

TELEVISION SURVEY

WE ARE INTERESTED IN YOUR TELEVISION VIEWING HABITS AND ATTITUDES ABOUT TELEVISION PROGRAMMING. PLEASE ANSWER EVERY QUESTION. THIS IS NOT A TEST SO THERE ARE NO CORRECT ANSWERS TO ANY OF THESE QUESTIONS. WE ARE INTERESTED ONLY IN YOUR OPINIONS. PLEASE GIVE US YOUR HONEST ANSWERS.

THANK YOU VERY MUCH FOR YOUR COOPERATION

1. On an average weekday, how many hours do you usually spend watching television before 6 P.M.?

NUMBER OF HOURS
(Circle one)

0 1 2 3 4 5 6 7+

2. On an average weekday, how many hours do you usually spend watching television after 6 P.M.?

NUMBER OF HOURS

0 1 2 3 4 5 6 7+

3. On an average weekend, how many hours of television do you watch?

NUMBER OF HOURS

0 1 2 3 4 5 6 7 8 9 10 15 20

4. Who are your three favorite television characters?

.....

.....

5. Who are the three television characters whom you dislike?

.....

.....

6. When you watch television which of the following types of shows do you most often watch?

(Please check one category)

OFTEN OCCASIONALLY RARELY NEVER

Day-time soap operas: e.g.

Edge of Night

Another World

As the World Turns

• • • • • • • • • • • • • • • • • • • •

Adult Family Shows: e.g.

All In The Family

M*A*S*H

Jeffersons

Maude

• • • • • • • • • • • • • • • • • • • •

Family Shows: e.g.

Mary Tyler Moore

Rhoda

Happy Days

.....

Medical Shows: e.g.

Marcus Welby, M.D.

Medical Center

.....

	OFTEN	OCCASIONALLY	RARELY	NEVER
Children's Shows: e.g.				
World of Disney				
Sesame Street				
Mr. Dress Up
Drama: e.g.				
Emergency				
The Waltons				
Upstairs, Downstairs
Adventure: e.g.				
Space 1999				
Bionic Woman				
Six Million Dollar Man
Forest Rangers				
Musical & Variety: e.g.				
Carol Burnett				
Sonny & Cher				
Tommy Hunter
Celidah				
Crime: e.g.				
Kojak				
Starsky & Hutch				
Sidestreet
Game Shows: e.g.				
Definition				
What's the Good Word				
Celebrity Dominoes
Panel Shows: e.g.				
Front Page Challenge				
Headline Hunters
This is the Law				
Public Affairs & Documentaries: e.g.				
Man Alive				
This Land				
Fifth Estate
W5				
Jacques Cousteau				
Talk Shows: e.g.				
Merv Griffin				
Bob Maclean
Gzowski's 90 Minutes Live				
Sports: e.g.				
Hockey Night in Canada				
Canadian Football
CTV Saturday Sports				

	OFTEN	OCCASIONALLY	RARELY	NEVER
Religious: e.g.				
The World of Tomorrow				
Rex Humbard
Oral Roberts				
Instructional: e.g.				
Mr. Chips				
Celebrity Cooks
Gardening with Stan				
Animation: e.g.				
Flintstones				
Pink Panther
Spiderman				
Family Repeats: e.g.				
Gilligan's Island				
Hogan's Heroes
Partridge Family				

7. How many television sets are there in your home? sets
 How many of these are black and white?
 How many of these are color sets?

If you have more than one set, how often are they on at the same time?

- rarely
..... sometimes
..... often
..... always

On which do you watch most of your television?

- black and white
..... color

8. With whom do you watch most of your television? (Check one)

- alone
..... with friends
..... with children
..... with family
..... other

9. Approximately what percentage of Canadian television programming do you feel is violent?
- a. less than 20%
 - b. 20 - 39%
 - c. 40 - 59%
 - d. 60 - 79%
 - e. 80 - 100%
10. Approximately what percentage of U.S. television programming do you feel is violent?
- a. less than 20%
 - b. 20 - 39%
 - c. 40 - 59%
 - d. 60 - 79%
 - e. 80 - 100%
11. Certain types of television material should not be broadcast.
- a. strongly agree
 - b. agree
 - c. undecided
 - d. disagree
 - e. strongly disagree
12. If you answered either (a) or (b) above on question 11, please specify what type of material should not be broadcast.
- sexual pornographic violent cruelty to animals
.... graphic death political religious off color
comedy ethnic humour U.S. TV shows Canadian TV
shows other

NOW WE WOULD LIKE TO ASK YOU ABOUT YOUR VIEWS OF TELEVISION
PROGRAMMING. PLEASE GIVE YOUR OPINION TO THE FOLLOWING QUESTIONS.

13. The single most important element of a t.v. show's success is the star.
- a. strongly agree d. disagree
- b. agree e. strongly disagree
- c. undecided
14. At the present time there is enough variety of television so that any person can find a program to fit their taste.
- a. strongly agree d. disagree
- b. agree e. strongly disagree
- c. undecided
15. There are too many documentaries on Canadian television.
- a. strongly agree d. disagree
- b. agree e. strongly disagree
- c. undecided
16. Television shows would be better if there were more excitement in them.
- a. strongly agree d. disagree
- b. agree e. strongly disagree
- c. undecided
17. Events depicted in television families, such as the Bunkers or Jeffersons, are just like things which happen in real life families.
- a. strongly agree d. disagree
- b. agree e. strongly disagree
- c. undecided
18. There are many people in society who are strongly influenced by television to do harmful acts.
- a. strongly agree d. disagree
- b. agree e. strongly disagree
- c. undecided
19. The fighting on television is just like the fighting in real life.
- a. strongly agree d. disagree
- b. agree e. strongly disagree
- c. undecided
20. I like to have the t.v. running while I am in the house but I really don't care what program is on.
- a. strongly agree d. disagree
- b. agree e. strongly disagree
- c. undecided

21. The amount of violence depicted on television is a realistic reflection of the amount of violence in Canadian society.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
22. To decrease the amount of painful and harmful action in society television violence should be censored.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
23. Violent actions portrayed on t.v. usually provoke people who do not know each other well.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
24. I can watch all kinds of television shows without them causing me to act similarly.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
25. Crimes of violence are hardly ever between relatives in real life.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
- NOW WE WOULD LIKE TO ASK YOU SOME QUESTIONS ABOUT SOCIETY IN GENERAL
26. Most people like their job.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
27. The world is a dangerous place to be.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
28. Violence is unavoidable in Canadian society.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

29. Most people are happy with their position in life.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

30. Most people are basically good and kind.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

31. It is safe to walk the downtown streets of a large city at night.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

32. Most people will go out of their way to help someone else.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

33. Most people are brave.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

34. Most people can be depended upon to come through in a pinch.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

35. It is increasingly necessary to have a gun in one's home for protection of self and family.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

36. The biggest difference between most criminals and other people is that criminals are stupid enough to get caught.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

37. School age children are not safe outside their own neighborhood without an adult.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

38. Violence and aggression are good ways to deal with conflict.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

39. A person who witnesses a violent attack upon another person should:

- a. run away and forget it
- b. call police
- c. intervene physically
- d. do nothing and not get involved
- e. other

40. It is quite common for the victim of a violent action to not know the aggressor.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

41. Life today is so boring that people seek excitement by watching television.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

42. People get support from their family.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

43. It is necessary to be aggressive to get ahead in this world.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

44. People who are victims of crimes deserve what they get because they ask for it in the first place.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

45. If asked for a cigarette by a stranger on a downtown city street, I would hurry on by without stopping for he might be a mugger.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

46. Which of the following best describes you?

- | | |
|------------------------------|-----------------------------|
| a. I trust everyone | d. I trust few people |
| b. I trust most people | e. I trust no one |
| c. I trust some people | |

47. There's little use writing to public officials because often they aren't really interested in the problems of the average man.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

48. Nowadays a person has to live pretty much for today and let tomorrow take care of itself.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

49. In spite of what some people say, the lot of the average man is getting worse, not better.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

50. It's hardly fair to bring children into the world with the way things look for the future.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

51. These days a person doesn't really know whom he can count on.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

52. It is important to teach children absolute obedience to their parents.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

53. Any good boss should be strict with people under him in order to gain their respect.

- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

54. There are two kinds of people in the world: the weak and the strong.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
55. A person who has bad manners, habits and breeding can hardly expect to be liked and accepted by decent people.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
56. One main trouble today is that people talk too much and work too little.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
57. An insult to our honor should always be punished.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
58. What the youth needs most is strict discipline, rugged determination and the will to work and fight for family and country.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
59. Most people don't realize how much our lives are controlled by plots hatched in secret by politicians.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
60. The true Canadian way of life is disappearing so fast that force may be necessary to preserve it.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |
61. The business man and the manufacturer are much more important to society than the artist and the professor.
- | | |
|-------------------------|----------------------------|
| a. strongly agree | d. disagree |
| b. agree | e. strongly disagree |
| c. undecided | |

62. Please rank the three programs which you watch that you feel are the most violent.

1.
2.
3.

We would like you to give us some indication of the degree of involvement you have personally had with violent action.

On a scale of:

1. heard about it in the news
2. happened to someone in the neighborhood
3. heard about it happening to a distant friend
4. happened to a friend
5. happened to a close friend
6. witnessed such an event involving a friend
7. witnessed such an event involving a close friend
8. almost happened to me
9. happened to me personally

Indicate the degree of involvement for each act below:

- spanking
- verbal abuse
- child beating (requiring hospitalization)
- beating with no bruises (using hands only)
- beating with bruises (using hands only)
- beating with a stick or hard instrument but no bruises
- beating with a stick or hard instrument with bruises
- purse snatching
- mugging
- robbery
- rape
- brawls
- fights
- threats but no fights
- knife wounds
- gun shot wounds
- murder
- suicide
- other (please specify)

NOW WE WOULD LIKE TO ASK A FEW QUESTIONS ABOUT YOURSELF.

64. Sex: Male Female

65. What is your age? Please circle one of the following:

- 65.
- | | |
|-------------|----------------|
| a. under 18 | g. 41 - 49 |
| b. 18 - 20 | h. 50 - 59 |
| c. 21 - 24 | i. 60 - 69 |
| d. 25 - 30 | j. 70 - 79 |
| e. 31 - 34 | k. 80 or older |
| f. 35 - 40 | |
66. How many brothers and sisters do you have?
67. Circle the number that corresponds with your position among the brothers and sisters in your family.
- 1 2 3 4 5 6 7 8 9 10 or
68. Indicate your marital status:
- married
..... single
..... divorced or separated
..... widowed
69. What is your occupation?
70. What is the occupation of your spouse?
71. Do you own a handgun? Yes No
72. Do you own any other gun(s)? Yes No
If so, for what purpose do you have them?
73. What is the highest level of education you have completed?
- a. grade nine or less
b. grade ten or eleven
c. grade twelve or thirteen
d. technical school graduate
e. some university or a university degree
f. a post graduate degree
74. We would appreciate an indication of your family income.
- a. \$5,999 or less
b. 6,000 - 9,999
c. 10,000 - 14,999
d. 15,000 - 19,999
e. 20,000 - 29,999
f. 30,000 or more

INSTRUCTIONS: We're interested in why people watch television. Here are some reasons that other people gave us for watching. Please tell us how much each reason is like you. Put a check mark for each one.

If you watch a particular type of show for a specific reason, we would like to know that also. Therefore, we have placed a line after each reason where you can note the particular type of show you watch in that specific case.

I WATCH TV	A LOT	A LITTLE	NOT MUCH	NOT AT ALL	TYPE OF SHOW
1. because it relaxes me
2. because it's almost like a friend
3. because I learn from watching it
4. because it's a habit
5. because it helps me forget my problems
6. because I want to know what is going on in the world
7. because it excites me
8. because it helps me forget I am alone
9. because I just like to watch it
10. when I am bored
11. because it calms me down when I am angry
12. when there is no one to talk to
13. because it is thrilling
14. because it passes the time away
15. so I can get away from the rest of the family
16. because it gives me ideas
17. because it gives me something to do
18. so I can learn how to do things I haven't done before

	A LOT	A LITTLE	NOT MUCH	NOT AT ALL	TYPE OF SHOW
19. because I don't have to do anything when I watch
20. so I can be alone
21. because it stirs me up
22. because it makes me feel less lonely
23. because I enjoy watching
24. so I can get away from what I am doing
25. because it is nice to have another human voice in the house when one is alone
26. because it is so much fun
27. because it's a pleasant rest
28. because it teaches me things I didn't learn in school
29. when I have nothing better to do
30. because it helps me learn about myself
31. because it helps me forget about my problems in my work
32. so I can learn about what could happen to me

APPENDIX C

Short Schedule of Refusals:

About how many hours of TV do you watch a day?

Do you have any opinions about the violence in television?

What types of shows do you watch?

_____ Instructional: e.g.
Mr. Chips
Celebrity Cooks
Gardening with Stan

_____ Drama: e.g. Emergency
The Waltons
Upstairs, Downstairs

_____ Animation: e.g.
Flintstones
Pink Panther
Spiderman

_____ Adventure: e.g. Space 1999
Six Million Dollar Man
Bionic Woman

_____ Family Repeats: e.g.
Gilligan's Island
Forest Rangers
Partridge Family

_____ Musical & Variety: e.g.
Carol Burnett
Sonny & Cher
Tommy Hunter
Celidah

_____ Day-time soap operas: e.g.
Edge of Night
Another World
As the World Turns

_____ Crime: e.g. Kojak
Starsky & Hutch
Sidestreet

_____ Adult Family Shows: e.g.
All In The Family
M*A*S*H
Jeffersons
Maude

_____ Game Shows: e.g.
Definition
What's the Good Word
Celebrity Dominoes

_____ Family Shows: e.g.
Mary Tyler Moore
Rhoda
Happy Days

_____ Panel Shows: e.g.
Front Page Challenge
Headline Hunters
This Is The Law

_____ Medical Shows: e.g.
Marcus Welby, M.D.
Medical Center

_____ Public Affairs & Documentaries,
e.g. Man Alive
This Land
Fifth Estate
W5
Jacques Cousteau

_____ Children's Shows: e.g.
Walt Disney
Sesame Street
Mr. Dressup

_____ Talk Shows: e.g.
Merv Griffin
Bob Maclean
Gzowski's 90 Minutes Live

_____ Sports: e.g.
Hockey Night in Canada
Canadian Football
CTV Saturday Sports

_____ Religious: e.g.
The World of Tomorrow
Rex Humbard

4.

5. Who are the three television characters who you dislike?

6. How many television sets are there in your home? _____ sets

How many of these are black and white? _____

How many of these are color sets? _____

On which do you watch most of your television?

Black and White _____

Color _____

7. With whom do you usually watch television?

_____ Alone

_____ With friends

_____ With children

_____ With spouse

_____ Other

8. When the t.v. program you wish to watch is not on because other people in the room refuse to switch channels do you:

_____ Watch what is on

_____ Go to another t.v. set

_____ Stay in the room and do something else

_____ Go to another room

9. What types of programs do you feel are not appropriate for children to watch? Please list any below.

_____ None - children can watch anything

10. Have you ever seen the television show Sidestreet?

_____ No _____ Yes

(IF YES) How often did you watch it?

_____ a) Once

_____ b) Occasionally

_____ c) Often

11. Have you ever watched the television show Police Story?

_____ No _____ Yes

(IF YES) How often do you watch it?

_____ a) Once

_____ b) Occasionally

_____ c) Often

12. Have you ever seen the television show Kojak?

_____ No _____ Yes

(IF YES) How often do you watch it?

_____ a) Once

_____ b) Occasionally

_____ c) Often

IF SEEN MORE THAN ONCE:

13. Of the two shows Police Story and Sidestreet, which do you consider the most violent? _____

14. Of the two shows Kojak and Sidestreet, which do you consider the most violent? _____

15. On a scale of 1 to 7 with 1 being not violent and 7 being violent, how violent would you rate:

Police Story? 1 2 3 4 5 6 7

Sidestreet? 1 2 3 4 5 6 7

Kojak? 1 2 3 4 5 6 7

Now we would like to ask you a few questions about yourself.

16. Sex: Male _____ Female _____

17. What is your age? Please circle one of the following:

- | | |
|-------------|----------------|
| a. under 18 | g. 41 - 49 |
| b. 18 - 20 | h. 50 - 59 |
| c. 21 - 24 | i. 60 - 69 |
| d. 25 - 30 | j. 70 - 79 |
| e. 31 - 34 | k. 80 or older |
| f. 35 - 40 | |

18. How many brothers and sisters do you have? _____

19. Circle the number that corresponds with your position among the brothers and sisters in your family.

1 2 3 4 5 6 7 8 9 10 or _____

20. Indicate your marital status:

_____ married
_____ single
_____ divorced or separated
_____ widowed

21. What is your occupation? _____

22. What is the occupation of your spouse? _____

23. Do you own a handgun. Yes _____ No _____

24. Do you own any other gun(s)? Yes _____ No _____
If so, for what purpose do you have them? _____

25. What is the highest level of education you have completed?

a. grade nine or less

25. b. grade ten or eleven
 c. grade twelve or 13
 d. technical school graduate
 e. some university or a university degree
 f. a post graduate degree
26. We would appreciate an indication of your family income.
- a. \$5,999 or less
 b. 6,000 - 9,999
 c. 10,000 - 14,999
 d. 15,000 - 19,999
 e. 20,000 - 29,999
 f. 30,000 or more

APPENDIX D

INTERVIEW SCHEDULE

_____ Case No. _____ INTERVIEWER

_____ Time _____

_____ Date of Interview _____

PART 1 - TO BE CONDUCTED WHILE AUDIO-VISUAL UNIT IS BEING
ASSEMBLED

Please indicate whether you would strongly agree, agree, disagree or strongly disagree with each statement as it is read to you. If you are undecided about any of the statements please indicate this as well.

1. There should be more Canadian content in television programming.

_____ a) Strongly agree _____ d) Disagree
_____ b) Agree _____ e) Strongly disagree
_____ c) Undecided

IF AGREE ASK Why? _____

IF DISAGREE ASK Why not? _____

2. There is a distinct difference between television shows produced in the United States and those produced in Canada.

_____ a) Strongly agree _____ d) Disagree
_____ b) Agree _____ e) Strongly disagree
_____ c) Undecided

IF AGREE ASK How are they different? _____

What do you feel about the difference? _____

3. Television portrays certain groups or organizations in society as being more violent than others.

_____ a) Strongly agree _____ d) Disagree
_____ b) Agree _____ e) Strongly disagree
_____ c) Undecided

IF AGREE ASK Which groups? _____

Do you see this portrayal as realistic? _____

4. Television does not realistically depict the problems of the elderly.

_____ a) Strongly agree _____ d) Disagree
_____ b) Agree _____ e) Strongly disagree
_____ c) Undecided

IF AGREE ASK Do you see this as a problem? ____ Yes ____ No

IF YES ASK Why? _____

5. Television is intellectually insulting.

_____ a) Strongly agree _____ d) Disagree

5. b) Agree e) Strongly Disagree
 c) Undecided

IF AGREE ASK In what way? _____

6. Television makes a good babysitter.

_____ a) Strongly agree _____ d) Disagree
_____ b) Agree _____ e) Strongly disagree
_____ c) Undecided

IF AGREE ASK Why? _____

IF DISAGREE ASK Why not? _____

Now I would like you to select from this list (HAND OUT LIST OF CITIES)
those three cities which you feel are the most violent in North America.

.....

Why did you choose these particular cities? _____

Now I would like to ask you a few questions about television programming.

8. What types of programs, if any, do you feel are not appropriate for children to watch?

_____ None, children can watch anything.

IF NONE, GO ON TO QUESTION 9.

List of programs or types: _____

Why do you feel children should not watch these programs/types?

9. Are there any programs which you never watch?

_____ Yes _____ No

IF YES ASK Please list as many of these as you wish: _____

Why do you not watch these programs? _____

10. Does Nick of The Beachcombers have any relatives in that program?

_____ Yes _____ No

IF YES ASK Can you name any of them? _____

11. Does Kojak of the program Kojak have any relatives?

_____ Yes _____ No

IF YES ASK Can you name any of them? _____

To be completed by interviewer while respondent is watching tape of sample television program and instructions

APPENDIX E

NON-VERBAL CHECKLIST

Posture:	5 mins	10 mins	15 mins	Arms and Hands:	5 mins	10 mins	15 mins
Erect				Crossed			
Leaning backwards				Clenched			
Slouching				Relaxed			
Leaning forward				Gesturing			
Eye Movements:				Sounds:			
Staring at TV				Sighs			
Looking around				Laughing			
Facial Expressions:				Sarcasm			
Vacant				Exclamation			
Bored				Sounds of excitement			
Surprised				Conversing with other people			
Disgusted							
Interested				Movement of the Body:			
Excited				Moving towards TV			
Happy				Moving from TV			
				Leaving room			
Legs and Feet:				Wandering around			
Crossed							
Tapping				Interruptions from other family members			
Stretched out							
Held underneath							

When finished, go on to next sheet

APPENDIX F

The purpose of this study is to measure the MEANINGS of certain things to various people by having them judge them against a series of descriptive scales. In taking this scale, please make your judgments on the basis of what these things mean to YOU. On each page of this booklet you will find a different concept to be judged and beneath it a set of scales. You are to rate the concept of each of these scales in order.

Here is how you are to use these scales:

If you feel that the concept at the top of the page is very CLOSELY RELATED to one end of the scale, you should place your checkmark as follows:

fair X : _____ : _____ : _____ : _____ : _____ : _____ unfair

OR

fair _____ : _____ : _____ : _____ : _____ : _____ : X unfair

If you feel that the concept is QUITE CLOSELY RELATED to one end or the other end of the scale (but not extremely), you should place your checkmark as follows:

strong _____ : X : _____ : _____ : _____ : _____ : _____ weak

OR

strong _____ : _____ : _____ : _____ : _____ : X : _____ weak

If the concept seems ONLY SLIGHTLY RELATED to one side as opposed to the other side (but is not really neutral), then you should check as follows:

active _____ : _____ : X : _____ : _____ : _____ : _____ passive

OR

active _____ : _____ : _____ : _____ : X : _____ : _____ passive

The direction toward which you check, of course, depends upon which of the two ends of the scale seem most characteristic of the thing you're judging.

If you consider the concept to be neutral on the scale, both sides of the scale equally associated with the concept, or if the scale is COMPLETELY IRRELEVANT, unrelated to the concept, then you should place your checkmark in the middle space:

safe _____:_____X:_____dangerous

- IMPORTANT:
- (1) Place all your checkmarks in THE MIDDLE OF THE SPACES,
do not place on the boundaries.
 - (2) Be sure you check every scale for every concept --
DO NOT OMIT ANY.
 - (3) Never put more than one checkmark on a single scale.

Before watching this program I feel:

serious _____ : _____ : _____ : _____ : _____ : _____ : _____ light-hearted

peppy _____ : _____ : _____ : _____ : _____ : _____ : _____ sluggish

placid _____ : _____ : _____ : _____ : _____ : _____ : _____ restless

leisurely _____ : _____ : _____ : _____ : _____ : _____ : _____ industrious

sleepy _____ : _____ : _____ : _____ : _____ : _____ : _____ alert

suspicious _____ : _____ : _____ : _____ : _____ : _____ : _____ trusting

fearful _____ : _____ : _____ : _____ : _____ : _____ : _____ unafraid

lively _____ : _____ : _____ : _____ : _____ : _____ : _____ lifeless

defiant _____ : _____ : _____ : _____ : _____ : _____ : _____ agreeable

still _____ : _____ : _____ : _____ : _____ : _____ : _____ moving

wide awake _____ : _____ : _____ : _____ : _____ : _____ : _____ drowsy

concentrating _____ : _____ : _____ : _____ : _____ : _____ : _____ inattentive

anxious _____ : _____ : _____ : _____ : _____ : _____ : _____ relieved

happy _____ : _____ : _____ : _____ : _____ : _____ : _____ sad

satisfied _____ : _____ : _____ : _____ : _____ : _____ : _____ dissatisfied

knowledgeable _____ : _____ : _____ : _____ : _____ : _____ : _____ ignorant

disgusted _____ : _____ : _____ : _____ : _____ : _____ : _____ pleased

excited _____ : _____ : _____ : _____ : _____ : _____ : _____ calm

relaxed _____ : _____ : _____ : _____ : _____ : _____ : _____ tense

enlightened _____ : _____ : _____ : _____ : _____ : _____ : _____ unenlightened

fortunate _____ : _____ : _____ : _____ : _____ : _____ : _____ unfortunate

frustrated _____ : _____ : _____ : _____ : _____ : _____ : _____ satisfied

active _____ : _____ : _____ : _____ : _____ : _____ : _____ passive

quick _____ : _____ : _____ : _____ : _____ : _____ : _____ slow

After watching this program I feel:

serious _____ : _____ : _____ : _____ : _____ : _____ : _____ light-hearted

peppy _____ : _____ : _____ : _____ : _____ : _____ : _____ sluggish

placid _____ : _____ : _____ : _____ : _____ : _____ : _____ restless

leisurely _____ : _____ : _____ : _____ : _____ : _____ : _____ industrious

sleepy _____ : _____ : _____ : _____ : _____ : _____ : _____ alert

suspicious _____ : _____ : _____ : _____ : _____ : _____ : _____ trusting

fearful _____ : _____ : _____ : _____ : _____ : _____ : _____ unafraid

lively _____ : _____ : _____ : _____ : _____ : _____ : _____ lifeless

defiant _____ : _____ : _____ : _____ : _____ : _____ : _____ agreeable

still _____ : _____ : _____ : _____ : _____ : _____ : _____ moving

wide awake _____ : _____ : _____ : _____ : _____ : _____ : _____ drowsy

concentrating _____ : _____ : _____ : _____ : _____ : _____ : _____ inattentive

anxious _____ : _____ : _____ : _____ : _____ : _____ : _____ relieved

happy _____ : _____ : _____ : _____ : _____ : _____ : _____ sad

satisfied _____ : _____ : _____ : _____ : _____ : _____ : _____ dissatisfied

knowledgeable _____ : _____ : _____ : _____ : _____ : _____ : _____ ignorant

disgusted _____ : _____ : _____ : _____ : _____ : _____ : _____ pleased

excited _____ : _____ : _____ : _____ : _____ : _____ : _____ calm

relaxed _____ : _____ : _____ : _____ : _____ : _____ : _____ tense

enlightened _____ : _____ : _____ : _____ : _____ : _____ : _____ unenlightened

fortunate _____ : _____ : _____ : _____ : _____ : _____ : _____ unfortunate

frustrated _____ : _____ : _____ : _____ : _____ : _____ : _____ satisfied

active _____ : _____ : _____ : _____ : _____ : _____ : _____ passive

quick _____ : _____ : _____ : _____ : _____ : _____ : _____ slow

THIS PROGRAM

funny_____ : _____ : _____ : _____ : _____ : _____ : _____ not funny

exciting_____ : _____ : _____ : _____ : _____ : _____ : _____ unexciting

interesting_____ : _____ : _____ : _____ : _____ : _____ : _____ uninteresting

educational_____ : _____ : _____ : _____ : _____ : _____ : _____ not educational

serious_____ : _____ : _____ : _____ : _____ : _____ : _____ silly

true to life_____ : _____ : _____ : _____ : _____ : _____ : _____ not true to life

violent_____ : _____ : _____ : _____ : _____ : _____ : _____ not violent

predictable_____ : _____ : _____ : _____ : _____ : _____ : _____ unpredictable

suspenseful_____ : _____ : _____ : _____ : _____ : _____ : _____ not suspenseful

entertaining_____ : _____ : _____ : _____ : _____ : _____ : _____ not entertaining

sensual_____ : _____ : _____ : _____ : _____ : _____ : _____ not sensual

manipulative_____ : _____ : _____ : _____ : _____ : _____ : _____ not manipulative

accurate_____ : _____ : _____ : _____ : _____ : _____ : _____ inaccurate

colorful_____ : _____ : _____ : _____ : _____ : _____ : _____ colorless

WOMEN

powerless _____ : _____ : _____ : _____ : _____ : _____ : _____ powerful
incompetent _____ : _____ : _____ : _____ : _____ : _____ : _____ competent
boring _____ : _____ : _____ : _____ : _____ : _____ : _____ interesting
unstable _____ : _____ : _____ : _____ : _____ : _____ : _____ stable
dissatisfied _____ : _____ : _____ : _____ : _____ : _____ : _____ satisfied
with life _____ : _____ : _____ : _____ : _____ : _____ : _____ with life
passive _____ : _____ : _____ : _____ : _____ : _____ : _____ active
wise _____ : _____ : _____ : _____ : _____ : _____ : _____ foolish

MEN

powerless _____ : _____ : _____ : _____ : _____ : _____ : _____ powerful
incompetent _____ : _____ : _____ : _____ : _____ : _____ : _____ competent
boring _____ : _____ : _____ : _____ : _____ : _____ : _____ interesting
unstable _____ : _____ : _____ : _____ : _____ : _____ : _____ stable
dissatisfied _____ : _____ : _____ : _____ : _____ : _____ : _____ satisfied
with life _____ : _____ : _____ : _____ : _____ : _____ : _____ with life
passive _____ : _____ : _____ : _____ : _____ : _____ : _____ active
wise _____ : _____ : _____ : _____ : _____ : _____ : _____ foolish

TEENAGERS

powerless _____ : _____ : _____ : _____ : _____ : _____ : _____ powerful
incompetent _____ : _____ : _____ : _____ : _____ : _____ : _____ competent
boring _____ : _____ : _____ : _____ : _____ : _____ : _____ interesting
dissatisfied _____ : _____ : _____ : _____ : _____ : _____ : _____ satisfied
with life _____ : _____ : _____ : _____ : _____ : _____ : _____ with life
passive _____ : _____ : _____ : _____ : _____ : _____ : _____ active
wise _____ : _____ : _____ : _____ : _____ : _____ : _____ foolish
unstable _____ : _____ : _____ : _____ : _____ : _____ : _____ stable

OLD PEOPLE

powerless _____ : _____ : _____ : _____ : _____ : _____ : _____ powerful
incompetent _____ : _____ : _____ : _____ : _____ : _____ : _____ competent
boring _____ : _____ : _____ : _____ : _____ : _____ : _____ interesting
unstable _____ : _____ : _____ : _____ : _____ : _____ : _____ stable
dissatisfied _____ : _____ : _____ : _____ : _____ : _____ : _____ satisfied
with life _____ : _____ : _____ : _____ : _____ : _____ : _____ with life
passive _____ : _____ : _____ : _____ : _____ : _____ : _____ active
wise _____ : _____ : _____ : _____ : _____ : _____ : _____ foolish

ETHNIC GROUPS

powerless _____:_____:_____:_____:_____:_____powerful
incompetent _____:_____:_____:_____:_____:_____competent
boring _____:_____:_____:_____:_____:_____interesting
unstable _____:_____:_____:_____:_____:_____stable
dissatisfied _____satisfied
with life _____:_____:_____:_____:_____:_____with life
passive _____:_____:_____:_____:_____:_____active
wise _____:_____:_____:_____:_____:_____foolish

CAREER PEOPLE

powerless _____:_____:_____:_____:_____:_____powerful
incompetent _____:_____:_____:_____:_____:_____competent
boring _____:_____:_____:_____:_____:_____interesting
unstable _____:_____:_____:_____:_____:_____stable
dissatisfied _____satisfied
with life _____:_____:_____:_____:_____:_____with life
passive _____:_____:_____:_____:_____:_____active
wise _____:_____:_____:_____:_____:_____foolish

MAIN CHARACTER _____

boring_____ : _____ : _____ : _____ : _____ : _____ : _____ interesting
old_____ : _____ : _____ : _____ : _____ : _____ : _____ young
tall_____ : _____ : _____ : _____ : _____ : _____ : _____ short
unusual_____ : _____ : _____ : _____ : _____ : _____ : _____ usual
emotional_____ : _____ : _____ : _____ : _____ : _____ : _____ unemotional
wise_____ : _____ : _____ : _____ : _____ : _____ : _____ foolish
honest_____ : _____ : _____ : _____ : _____ : _____ : _____ dishonest
feminine_____ : _____ : _____ : _____ : _____ : _____ : _____ masculine
happy_____ : _____ : _____ : _____ : _____ : _____ : _____ sad
repulsive_____ : _____ : _____ : _____ : _____ : _____ : _____ attractive
tough_____ : _____ : _____ : _____ : _____ : _____ : _____ delicate
moral_____ : _____ : _____ : _____ : _____ : _____ : _____ immoral
predictable_____ : _____ : _____ : _____ : _____ : _____ : _____ unpredictable
wholesome_____ : _____ : _____ : _____ : _____ : _____ : _____ unwholesome
irrational_____ : _____ : _____ : _____ : _____ : _____ : _____ rational
sensitive_____ : _____ : _____ : _____ : _____ : _____ : _____ insensitive
bungling_____ : _____ : _____ : _____ : _____ : _____ : _____ efficient
kind_____ : _____ : _____ : _____ : _____ : _____ : _____ cruel
learned_____ : _____ : _____ : _____ : _____ : _____ : _____ ignorant
dirty_____ : _____ : _____ : _____ : _____ : _____ : _____ clean
free_____ : _____ : _____ : _____ : _____ : _____ : _____ restrained
intuitive_____ : _____ : _____ : _____ : _____ : _____ : _____ logical
bold_____ : _____ : _____ : _____ : _____ : _____ : _____ timid
sociable_____ : _____ : _____ : _____ : _____ : _____ : _____ unsociable
humble_____ : _____ : _____ : _____ : _____ : _____ : _____ proud
rich_____ : _____ : _____ : _____ : _____ : _____ : _____ poor

APPENDIX G

PART 2 - TO BE COMPLETED AFTER TAPE HAS BEEN SHOWN.

HAND OUT SEMANTIC DIFFERENTIAL FOR TONE OF PROGRAM. INSTRUCT RESPOND-
ENT TO FILL IT OUT IN THE SAME MANNER AS FOR THE WRITTEN QUESTIONNAIRE.

HAND OUT SEMANTIC DIFFERENTIAL SERIES FOR PORTRAYAL OF GROUPS AFTER
COLLECTING THE PREVIOUS.

The following questions are about the program you have just seen. I am
interested in your opinions about the program - there are no right and
wrong answers to the questions.

1. Which of the following messages do you feel were presented in the
program? Please state whether you feel the message was present,
absent or negated, i.e. the opposite was shown.

READ OUT EACH ONE

	YES	NO	OPPOSITE
1. The world is a dangerous place to be.	_____	_____	_____
2. A city's downtown is dangerous at night.	_____	_____	_____
3. Crime does not pay.	_____	_____	_____

	YES	NO	OPPOSITE
4. School-aged children are not safe outside own neighborhoods without adults.	_____	_____	_____
5. Violence and aggression are good ways to deal with conflict.	_____	_____	_____
6. It is often necessary for police to use excessive force.	_____	_____	_____
7. The family is important in our society.	_____	_____	_____
8. People get support from their families.	_____	_____	_____
9. Most people like their job.	_____	_____	_____
10. Most people are happy with their position in life.	_____	_____	_____
11. If you believe you are morally right, any action you take is justified.	_____	_____	_____
12. You can do anything if you believe you are right.	_____	_____	_____
13. Marriage problems associated with living together are easily handled.	_____	_____	_____
14. Relations with others are simple, direct and conflict-free.	_____	_____	_____

	YES	NO	OPPOSITE
15. There's little use writing to public officials because often they aren't really interested in the problems of the average man.	_____	_____	_____
16. Nowadays a person has to live pretty much for today and let tomorrow take care of itself.	_____	_____	_____
17. In spite of what some people say, the lot of the average person is getting worse, not better.	_____	_____	_____
18. It's hardly fair to bring children into the world with the way things look for the future.	_____	_____	_____
19. These days a person doesn't really know whom one can count on.	_____	_____	_____
20. It is important to teach children strict obedience to their parents.	_____	_____	_____
21. Any good boss should be strict with people under him/her in order to gain their respect.	_____	_____	_____
22. There are two kinds of people in this world: the strong and the weak.	_____	_____	_____
23. A person, who has bad manners, habits and breeding can hardly expect to be liked and accepted by decent people.	_____	_____	_____

	YES	NO	OPPOSITE
24. One main trouble today is that people talk too much and work too little.	_____	_____	_____
25. Children should be seen and not heard.	_____	_____	_____
26. Concerned citizens get into more trouble than it's worth, i.e., it doesn't pay to get involved.	_____	_____	_____
27. Good things in life are easy to come by.	_____	_____	_____
28. An insult to our honour should always be punished.	_____	_____	_____
29. What the youth needs most is strict discipline, rugged determination and the will to work and fight for family and country.	_____	_____	_____
31. Most people don't realize how much our lives are controlled by plots hatched in secret by politicians.	_____	_____	_____
32. The true American way of life is disappearing so fast that force may be necessary to preserve it.	_____	_____	_____

- | | YES | NO | OPPOSITE |
|---|-------|-------|----------|
| 33. The business man and the manufacturer are much more important to society than the artist and the professor. | _____ | _____ | _____ |
| 34. The best way of interacting with people is to: | | | |
| _____ a) be kind. | | | |
| _____ b) be thoughtful. | | | |
| _____ c) be pushy. | | | |
| _____ d) be strict. | | | |
| _____ e) be aggressive. | | | |
| _____ f) tell white lies. | | | |
| _____ g) be straightforward. | | | |
| _____ h) be sarcastic. | | | |
| _____ i) be evasive. | | | |
| _____ j) be tactful. | | | |
| _____ k) be assertive. | | | |
| 35. Would you watch another episode of this program? _____ Yes _____ No | | | |

For which of the following reasons would you watch this program?

CHECK REASONS ACKNOWLEDGED:

- | | YES | NO |
|-------------------------------------|-------|-------|
| a) for relaxation | _____ | _____ |
| b) to learn about things | _____ | _____ |
| c) to pass the time | _____ | _____ |
| d) to learn about myself | _____ | _____ |
| e) because it's thrilling | _____ | _____ |

36. This program was on for approximately _____ minutes. What percentage of the total time that it was on contained violent or aggressive activity?

- ☐ a) less than 10%
- ☐ b) 10 to 19%
- ☐ c) 20 to 29%
- ☐ d) 30 to 39%
- ☐ e) 40 to 49%
- ☐ f) 50 to 59%
- ☐ g) 60 to 69%
- ☐ h) 70 to 79%
- ☐ i) 80 to 89%
- ☐ j) 90 to 100%

37. On a scale of one to seven with seven being very true to life and one being not at all true to life, how true to life would you rate this program?

1	2	3	4	5	6	7
---	---	---	---	---	---	---

38. Rate this show as to the violence involved:

1	2	3	4	5	6	7
---	---	---	---	---	---	---

Not at
all violent

Very
violent

39. Was conflict portrayed in this show?

Yes No

39. (If yes) What was the major solution (way) used to deal with the conflict?

CODE ANSWER WITHIN THE FOLLOWING CATEGORIES:

- | | |
|---|---|
| <input type="checkbox"/> a) arbitration | <input type="checkbox"/> h) psychological violence |
| <input type="checkbox"/> b) physical violence | <input type="checkbox"/> i) coercion |
| <input type="checkbox"/> c) verbal violence | <input type="checkbox"/> j) unsolved |
| <input type="checkbox"/> d) withdrawal | <input type="checkbox"/> k) argument |
| <input type="checkbox"/> e) conciliation | <input type="checkbox"/> l) conflict preserved |
| <input type="checkbox"/> f) deflection | <input type="checkbox"/> m) compliance - (i) rewarded |
| <input type="checkbox"/> g) constructive resolution | - (ii) punished |
| (e.g. resolution of | - (iii) to authority |
| misunderstanding) | |

40. In what time period did the story take place?

- ☐ a) before 1900
- ☐ b) turn of century to World War II
- ☐ c) World War II to 1965
- ☐ d) 1965 to present
- ☐ e) future
- ☐ f) action shifts over several time periods. Specify.

41. The major problem/crime that this program is concerned with is likely to occur to people who live in _____.

HAND OUT LIST OF CITIES AND ASK PERSON TO CHOOSE ONE.

42. What was the name of the main character in the program just watched?
_____.

43. Approximately what was the age of the main character?

- ☐ a) Child - to 11 years
- ☐ b) Adolescent - 12 to 18 years
- ☐ c) Adult - 19 to 40 years
- ☐ d) Middle - 41 to 64 years
- ☐ e) Old - 65 and older
- ☐ f) Unable to tell

44. Which of the following best describes the main character?

- ☐ a) "Good guy" or hero
- ☐ b) mixed, neither, uncertain
- ☐ c) "Bad guy" or villain

45. What was the marital status of the main character?

- ☐ a) Married
- ☐ b) Was at one time married
- ☐ c) Marries in story or expects to marry
- ☐ d) Single

46. Did the main character have any dependents?

- ☐ a) Yes
- ☐ b) No

HAND OUT SEMANTIC DIFFERENTIAL FOR MAIN CHARACTER

47. Into which income group did the main character fall?

- ☐ a) Upper, elite, executive
- ☐ b) White collar
- ☐ c) Blue collar
- ☐ d) Lower, poor

48. Into which social group did the main character fall?

READ OUT LIST IF NECESSARY

- | | |
|---|--|
| <input type="checkbox"/> a) white American | <input type="checkbox"/> g) Native - Indian, Inuit |
| <input type="checkbox"/> b) white Canadian | <input type="checkbox"/> h) Spanish speaking |
| <input type="checkbox"/> c) white North American | <input type="checkbox"/> i) Other _____ |
| <input type="checkbox"/> d) white non-North American | |
| Specify _____ | |
| <input type="checkbox"/> e) Negro (black N. American) | |
| <input type="checkbox"/> f) Oriental | |

49. On a scale of one to seven, with one being very bureaucratic and officious and seven being very accommodating and helpful, where would you place the main character?

1	2	3	4	5	6	7
Bureaucratic and Officious				Accommodating and Helpful		

APPENDIX H

THIS PROGRAM

funny_____not funny
exciting_____unexciting
interesting_____uninteresting
educational_____not educational
serious_____silly
true to life_____not true to life
violent_____not violent
predictable_____unpredictable
suspenseful_____not suspenseful
entertaining_____not entertaining
sensual_____not sensual
manipulative_____not manipulative
accurate_____inaccurate
colorful_____colorless

TEENAGERS

powerless _____:_____:_____:_____:_____:_____powerful
incompetent _____:_____:_____:_____:_____:_____competent
boring _____:_____:_____:_____:_____:_____interesting
unstable _____:_____:_____:_____:_____:_____stable
dissatisfied _____:_____:_____:_____:_____:_____satisfied
with life _____:_____:_____:_____:_____:_____with life
passive _____:_____:_____:_____:_____:_____active
wise _____:_____:_____:_____:_____:_____foolish

ETHNIC GROUPS

powerless _____:_____:_____:_____:_____:_____powerful
incompetent _____:_____:_____:_____:_____:_____competent
boring _____:_____:_____:_____:_____:_____interesting
unstable _____:_____:_____:_____:_____:_____stable
dissatisfied _____:_____:_____:_____:_____:_____satisfied
with life _____:_____:_____:_____:_____:_____with life
passive _____:_____:_____:_____:_____:_____active
wise _____:_____:_____:_____:_____:_____foolish

WOMEN

powerless _____:_____:_____:_____:_____:_____powerful
incompetent _____:_____:_____:_____:_____:_____competent
boring _____:_____:_____:_____:_____:_____interesting
unstable _____:_____:_____:_____:_____:_____stable
dissatisfied _____:_____:_____:_____:_____:_____satisfied
with life _____:_____:_____:_____:_____:_____with life
passive _____:_____:_____:_____:_____:_____active
wise _____:_____:_____:_____:_____:_____foolish

MEN

powerless _____:_____:_____:_____:_____:_____powerful
incompetent _____:_____:_____:_____:_____:_____competent
boring _____:_____:_____:_____:_____:_____interesting
unstable _____:_____:_____:_____:_____:_____stable
dissatisfied _____:_____:_____:_____:_____:_____satisfied
with life _____:_____:_____:_____:_____:_____with life
passive _____:_____:_____:_____:_____:_____active
wise _____:_____:_____:_____:_____:_____foolish

POLICE AS PORTRAYED IN THIS SHOW

boring_____interesting
old_____young
tall_____short
unusual_____usual
emotional_____unemotional
wise_____foolish
honest_____dishonest
feminine_____masculine
happy_____sad
repulsive_____attractive
tough_____delicate
moral_____immoral
predictable_____unpredictable
wholesome_____unwholesome
irrational_____rational
sensitive_____insensitive
bungling_____efficient
kind_____cruel
learned_____ignorant
dirty_____clean
free_____restrained
intuitive_____logical
bold_____timid
sociable_____unsociable
humble_____proud
rich_____poor

